

Phone 749-1711 • • • • 524 Wick Avenue YOUNGSTOWN 2, OHIO

Feb. 25th, 1963

Mrs. Edith Halpert, Director The Downtown Gallery 32 E. 51st St., New York 17, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of February 18th, regarding your inability to send a work of William Zorach to our auction. We, since we are usually on the paying end of the sale of a work of art, do realize that some painters and sculptors do not sell works for \$100. We were not sure in the case of Mr. Zorach, and asking was the only way we could find out.

we do believe, however, that there was a slight misunderstanding on your part about our auction, since you mentioned in your letter that the dealers were going to take some action concerning the artists contributing to "auctions" and other fund raising activities.

In our auction, the artist (or the dealer, as the case may be) receives the full price at which the work is sold. We take no commission — we do not ask contributions from artists, and the auction itself is an expense, not a fund raising activity. At our own expense, we act as an un-paid agent between the artist and the small collectors in our area.

We think it would be nice at the next meeting, to let the other dealers know that The Friends of American Art in Youngstown sell the works submitted to our small and unimportant auction, and turn over the <u>full amount</u> of the sale to the artist. And although we are grateful that so many important artists have sent works to so small an auction - we do not consider that we are asking contributions. Do you?

Sincerely,

Ed G. Perkins For The Friends of American Art

EGP: MC

Au's Director: CLYDE SINGER



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. BOX 7646 PHILADELPHIA 1°
February 13, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

It was so nice seeing you again the other day and indeed my visit was most profitable too!

As I told you, we are planning an important exhibition of Flower Paintings for the coming spring. The exhibition will include paintings from the 17th to the 19th century (with a few 20th century), and will be extremely selective emphasizing quality rather than being all-inclusive. It will also coincide with the celebration of the 50th Anniversary of the Founding of the Garden Clubs of America when all the presidents and delegates from the fifty States will attend a dinner for almost a thousand. The entire Museum will be transformed into a series of period gardens for the occasion.

Demuth RED POPPIES - 1929. And for the Georgia O'Keeffe I think you are right - we'd make more of a splash with the CALLA LILIES - I forget the full title but I enclose forms for both paintings if you can complete them and return. You gave me a photograph of the RED POPPIES but I need one of the O'Keeffe for the catalogue, and as we go to press the last week in February could you send it as soon as possible?

As for the paintings we shan't need them till the first week in April, and we will pick them up in our museum

REED COLLEGE

February 15, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Our Mr. Whitehead has asked me to coordinate the details of our showing of Ben Shahn works, the dates which have now been set at March 10-31.

For insurance purposes it will be necessary for me to have at once a list of the Shahn works you intend to send with the value of each.

Santini Brothers will pick up about February 26 or 27; Mr. Sinco, of their office, will advise you of the exact time. They will be insured from that moment until their safe return to you.

We sincerely appreciate your help in making this Shahn exhibition an important event in Portland.

Very truly yours,

HENRY M.\NORTON Assistant Director Public Information

HMN:jw

February 19, 1963

Dr. J. M. Edelstein 664 Hamilton Road Pittsburgh 5, Pa.

Dear Dr. Edelstein:

Photographers in New York are impossible these days! By the time they photograph the pictures and get around to delivering the prints, it would be almost time for your trip. Therefore, rather than send you any photographs, we shall look forward to your visit.

Sincerely,

Jay Wolf, Assistant Director

Just

February 18, 1963

Mrs. Fred C. Dyson The Butler Institute of American Art 524 Wick Avenue Youngstown 2, Ohio

Dear Mrs. Dyson:

Both William Zorach and I deeply regret that we cannot be helpful to you in the project referred to. Any sculpture in stone would naturally be out of question as the amount of time expended aside from the importance of the unique individual work of art puts such a sculpture in a very high priced category, comparatively speaking, and certainly nothing can be sold for less than \$3,000. for a small object and up to \$25,000. for a large example. Even in a sculpture cast in bronze the minimum casting cost is \$250. does not include the original conception, a plaster cast, etc. Thus it is not feasible for any sculptor, except someone very young and one working with a found object or in welded metal, to produce anything in the hundred dollar category. This is true to a smaller extent with any painting or drawing by an older artist and there is nothing in Zorach's possession or in ours, even in the latter category, oriced at less than \$300. With the watercolors running up to \$750, and more. Thus you will agree that Zorach cannot participate in a sale of this kind even though we are willing to waive any commission.

Association the "auction" idea was taken up and it was generally agreed that some formal statement will be made in the near future on a collective basis to explain why it is no longer possible for the artist to make such contributions and especially so now that there are more than 500 missums and university galleries to say nothing of the many charitable organizations which call upon the artists constantly for such aid. This does not occur in any other field of endeavor whether creative or non-creative and in five time some formal statement will appear to this effect in the hope that all organizations will find some other means of raising funds rather than concentrating on one group of "performers".

I trust you will understand the rationals and will bear with us.

Sinceraly.

RGH:1k

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissifrom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STAATLICHE KUNSTHALLE BADEN - BADEN LICHTENTALER ALLEE February 18, 1963 Dr.M./Lf.

Miss Edith G.Halpert Director THE DOWNTOWN GALLERY 32 East, 51st Street New York, N.Y.

USA

Dear Miss Halpert,

Mr. Gaudnek just wrote us, that your loan -Doves'
"The Critic"- cannot be transported as a rolled package. That was not exactly explained by us.
Naturally, this work can be packad as a normal package, but sent by normal air mail to us (not with the transport firm Lansen Naeve, New York, because the whole transport from there has been cancelled. Should there not be that possibility of transporting your work, we would be very sorry to have to renounce to your kindness of lending us this work for our exhibition.

Would you kindly let us know your decision?

Yours sincerely

(Dr.Dietrich Mahlow)

or to publishing information regarding sales transactions, carefacts are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published fill years after the date of sale.

ULAICH'S BOOKS, INC.

ANN ARBOR'S FRIENDLY BOOK STORE

ANN ARBOR, MICHIGAN

TELEPHONE 662-320)



February 20, 1963

Downtown Gallery 32 East 51st Street New York, N.Y.

Gentlemen:

We were informed that you handle Ben Shahn's work. We are print despers on the University of Michigan Campus, and we have had many requests for his work. We sell thousands of prints annually. Will you please send us a catalogue or some illustrations of the originals which are available and also advise dealer discount.

Sincerely,

J.L. Fortney

JIF/mc

copies of that last Corcoran catalogue? I've given one of my two to Bob.

We have scheduled the show here from August 6 through September 15. I imagine Honolulu would plan to open somewhere between the middle and end of October, with shipment to San Francisco the end of December. Does the collection have to be back at the Corcoran before March 1?

I've posed numerous questions and problems for you. How worthy the cause, I say! The western states are starved for the uniquely enriching experiences to be found in your collection and the developments it represents. I know this is the reason you indulge the demands our requests place on you. Our personal appreciation is only an iota of what your generosity will mean to many thousands of museum visitors in Santa Barbara, Honoiulu, and San Francisco. Blessings on you from the "Flying Bear"!

I'll look forward to hearing from you, soon, I hope. And please tell me then about your Broderson showing. Canaday certainly came across!

All best greetings and gratitude,

As ever,

James W. Foster, Jr. Director February 23, 1963

Mr. Rufus Foshes 47 West 17th Street New York, New York

Dear Mr. Fosheet

In recent months I have received two or three clippings, the most recent one which appeared in the Hartsdale, Masterson Press, referring to you as author of "Ship of Fools" etc. In each instance the name of the Downtown Callery is included as your previous employer. Obviously this information was furnished by you to the Press. May I ask you to omit this reference in the future when talking to the Press. Frankly, I find it rether puzzling and in bad tasts. for reasons which I need not explain. I am sure you will understand.

Very truly yours,

MAN-11-

tior to publishing information regarding sales transactions, wheathers are responsible for obtaining written permission can both series and purchaser involved. If it cannot be stabilished after a responsible search whether an artist or unbased is living, it can be assumed that the information is an involved of the control of the contr

LAW OFFICES OF

RUBIN, BAUM & LEVIN

MAX J. RUBIN
PREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD CREENBERG

NEW YORK 22, N.Y.

February 15, 1963

Mrs. Edith Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Re: Gift to Corooran

Dear Edith:

Enclosed is copy of letter of even date which I have sent to Mr. Hamilton. Have you been able to arrange for any contact with Commissioner Caplin? If not, I would suggest that you immediately draft a letter to him presenting the question and send me a copy so that I could let you have my suggestions.

I hope that you are well and that things are going more smoothly for you now.

Sincerely,

FB/ias Enclosure Fuel

Prior to publishing information regarding miles transacting excellers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be extablished after a reasonable search whether an artist or parchaser is living, it can be assumed that the informationary be published folly years after the date of each.

THE MINNEAPOLIS INSTITUTE OF ARTS 201 East 24th Street Minneapolis 4, Minnesota

Telephone: FEderal 9-7661

February 27, 1963

Dear Mrs. Halpert:

Last month, Mrs. Rudolph Miller of Minneapolis, Minnesota, spoke to you about the exhibition, Contemporary and Ancient Art, which is being sponsored by the Women's Division of the Minneapolis Federation for Jewish Services. Mrs. Miller is chairman of this exhibition which will be held at The Minneapolis Institute of Arts between the 6th and the 21st of April, 1963.

At Mrs. Miller's request, we are writing you to ask that you lend the following work which was selected by her:

Abraham Rattner - one oil painting William Zorach - THE DOVE (marble)

Please supply us with the title, date, dimensions and medium of this work, as well as its insurable value, as soon as possible. We will need this material for a checklist, which must go to the printers very soon, and for our insurance records.

Miss Henrietta Schumm of the Schumm Traffic Agency will pick up the works and transport them to Minneapolis. She will also return them to you at the end of the exhibition. She will be picking them up the week of 18 March, 1963. They will be returned to you at the end of April.

Our insurance policy will give wall-to-wall coverage for everything borrowed.

I am sure that I can express Mrs. Miller's, and her committee's, gratitude for your cooperation in their interesting project, and, for the Institute, I wish to express our thanks.

Sincerely yours,

Forrest Selvig &

February 16, 1963

Mr. Robert B. Jewell, Trustee Shakertown at Pleasant Hill, Kentucky, Ihc. 2220 Young Drive Lexington, Kentucky

Dear Mr. Joursli:

It was nice talking with you and to learn of your interest in the Shaker furniture belonging to Mr. Charles Sheeler as further expressed in your letter of February 5th.

As I advised you we made a commitment to the Shaker Community in Hancock and until we can reach an agreement as to whether or not it is prepared to make the acquisition I can give you no further information. I hope to see hrs. Miller in the very near future and will communicate with you immediately after.

Sincerely,

KCH:lk CC: Mr. Julius Zieget

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cennet be established after a reasonable search whether an artist or purchaser is living, it can be automed that the information that be published 60 years after the date of sale.

KKK.

J. WATSON WEBB, JR. 1740 CRESCENDA STREET LOS ANGELES 49, CALIFORNIA

February 18 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st St. New York 22, N.Y.

Dear Mrs. Halpert:

As I'm sure Elsie explained to you on the phone on Friday - after I had talked to her - your air mail-special delivery letter of February 9th did not reach me until the night of February lith when I returned here from New York. It arrived just after I had asked my secretary to stop sending the mail on to me in the East. Your duplicate letter addressed to me at Shelburne still hasn't been forwarded to me by Sterling Emerson. I just wanted you to understand the reason for my delay in answering the request in your letter.

As Elsie explained to you, you have my permission to borrow for your planned exhibition whatever trade signs you wish from the Shelburne Museum collection. You also have my blessing for a most successful exhibition. I told Elsie to tell you to contact Bradley Smith at the Museum in regard to the trade signs you want to borrow. Will you please work out the details with him concerning the shipping, insurance and return of the items to Shelburne.

I had planned to have the entire week of February 11th in New York, during which time I hoped to drop in to see you; but, unfortunately, I tangled with a nasty virus bug and spent most of the week flat on my back at Electra's apartment. I staggered home here on Thursday, but after a few days of wonderful California sunshine I am feeling perfectly fine again.

Once again I send you every best wish for a most successful exhibition. I'm sorry I won't be there to see it.

Most sincerely,

JWWJr mdu 4.W.W.9

Mr. Sammy Hardison 141 M. Manauso, Opt. 4E Memphis, Jenn. Feb. 13, 1963

The Dountour Hallery 32 East 51 th. New York 22, N.Y.

Thank you very much for the catalogue of the "Morris Broderson" show. Would you please send me the prices of the unound paintings, casein, mired media, pastel and any drowings which might be available.

M. Manny Harden

4

Prior to publishing information regarding sales transactions, resourchers are responsible for obtaining written permission from both setiat and possinaer involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information many be published 50 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Citocoa

Los Augeles 69, California

Olympia 2-1444



February 20, 1963

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mr. Wolf:

In answer to your letter of February 14, we find that according to our records, only one other Zajac sculpture is charged out to you: namely, <u>Faster Goat #3</u>, which was lent by you to the <u>Fifty California Artists</u> exhibition at the Whitney Museum, and which, according to the catalogue, is currently at the Walker Art Center, Minneapolis.

Please let us know if this information does not coincide with your records.

Simcerely yours,

Maria Bailey Secretary to

Mr. Landau

MB:s

February 23, 1963

Rev. Anthony J. Lauck, C.S.C. Director, Art Gallery University of Notre Dame Notre Dame, Indiana

Dear Father Laucks

I am so sorry to have missed your telephone call and for the subsequent delay in answering your letter. During the past two weeks I have been obliged to take two trips and on my return from Philadelphia the other day discovered the paintings were picked up for shipment to you, and that the Leon Goldin TOMB FIGURE and the painting by Brodersen were both omitted. Unfortunately the Goldin is in Washington and could not be delivered to us in time for the Schusm Traffic Agency pick-up; and the Broderson paintings are still on exhibition at the gallery and nothing could be removed as every painting was catalogued and had to remain until the closing of the exhibition on March 2nd. If you would like to have THE NUN OF THE SKULL shipped to you after the clasing we will be glad to have it packed and sent to you collect immediately after the closing, or specifically as of March 4th. Unless I hear from you to that effect we will let the matter ride.

I trust that for your next exhibition we will be better equipped to make complete delivery. It has been a difficult time for us because so many of the pictures are in various exhibitions out of town and it is very arduous for us to assemble them under the circumstances. I trust your exhibition will be a great success.

Best regards.

Sincerely,

BOH : 1 b

137A

February 25, 1963

Mr. Frederick B. Robinson, Director Mussum of Fine Arts 49 Chestnut Street Springfield B. Massachusetts

Dear Mr. Robinson:

It was good to hear from you after these many years. I still remember with great excitement your introduction of Brastus Field to the art world way back in the days of yore. The show was reelly stupendous and was more or less the beginning of the identification of many American folk artists, especially so to me as I sluays bought a Dainting or sculpture for its mesthetic quality and was later over joyed to discover that it was by "somebody". Wrs. Rockefeller was very cute. Wery time I wrote to add the name of an artist who had been identified to a picture shich she had acquired through me, it made her feel that she got an extrated acquired through me, it made her feel that she got an extrated crimary targain. It still amuses me undause I always wait for someone else to do the resempeh in a field to which I am most allargic.

Indeed you must be delighted that you have added thirty items to your impressive collection by an are ist who, even newcless, was distinguished in his contribution.

I was as greatly surprised as Mary black to discover the condition of Mrs. "Inn Mesper". The rainting was sent to some exhibition and returned in my absence in the condition you see it in the cellar storeroom. I discovered it too late to have the restoration attendinated forms at the modern of the part the part the part that attendent production in the cellar returned forms at the constitution of the constitution of the condition of the conditi

(cont'd)

clearchers are responsible for obtaining written permission on both actist and perchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the dety of sale.

February 21, 1963

Mrs. S.A. Cahill, Secretary Columbia Museum of Art Senate & Bull Streets Columbia, S.C.

Dear Mrs. Cahill:

I have written today to Mr. Gudmund Vigtel of the Corcoran Callery, requesting that he crate and ship, all charges collect, directly to you the Charles Demuth and Ben Shahn paintings.

When the show is over, would you please return these pictures to us in New York? We will be most grateful.

Thank you for your attention to this matter.

Sincerely,

Jay Welf Assistant Director

REED COLLEGE OFFICE OF THE PRESIDENT PORTLAND 2, OREGON

February 25, 1963

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mr. Wolf:

I am at a loss to understand what has happened to my letter of February 11 to Mrs. Halpert, a copy of which is enclosed.

Thank you very much for your suggestions.

Sincerely yours,

Carlaton Whitehead

Carleton Whitehead Assistant to the President

CW:kl Enc. cc: Mrs. Halpert

Prorunty 1, , 1.

Lear Br. Nelson -

I do not brow now this error occurred, but it derinically is an error, and rather an expensive one for me if I must pay \$20 for a transparency I cannot use. On the other hand, I do not wish to imbarross from Ealpert or jeopardize my friendly relations with here I will alide, therefore, by your decision. If you feel I owe you \$20, then please return the transparency (which I will then have copied in 35 was, although when copies are not much good), and I shall send you a check. If, however, you can make me an original transparency or slide size, I should be extracted by one and the glad to pay the customary fee for it. I prefer 35 mass, but if want to make it 3 km inches, that's all right with me. Please do not make it 2 x22.

With kindest regards

Sincerely Yours,

Alfred V. Frankenstein

可以不敢的不知是许多是的一個女子不管的

Mr. Ira Moskowita Shore Wood Press 304 East 45th Street New York, New York

Dear Mr. Moskowitz:

When I returned from a trip I found a telegram from you which rather puzzled me. Actually I had expected to see you at the appointed time and did not get any messages other than this telegram which is rather vague.

In any event I will be glad to see you if you will phone me and make a specific appointment. I expect to be in New York all of next week and look forward to your visit.

Sincerely,

EGH:1k

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or reducer is living, it can be assumed that the information sy be published 60 years after the date of ank.

Prior to publishing information regarding rates transactions, resourchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sole.

72 East 79th Street New York City February 27, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street

Dear Mrs. Halpert:

I am writing this note on the advice of your assistants whom I spoke to on the phone. I am a graduate student at the Institute of Fine Arts, preparing my thesis on Arthur G. Dove, under the supervision of Dr. Robert Goldwater.

I would like your permission to spend an afternoon or two reviewing your photographic resources on Dove since it is extremely difficult to obtain a cohesive concept of his development from the little of his work that has been reproduced in books and catalogs.

I will be presenting a preliminary version of my thesis tonic in a seminar on April first, therefore I would appreciate it if I could seem the photographs and, of course, any of Pove's paintings that might be available incourse gallery in early March.

I am looking forward to hearing from you at your earliest possible convenience.

Yours truly, Barbara Weissman Barbara Weissman M.

February 23, 1963

Mr. Otto Karl Bach, Director The Denver Art Museum West Fourteenth Avenue and Acoma Street Denver 4, Colorado

Dear Mr. Bachs

Thank you for your letter.

Indeed, we will be very happy to cooperate with you and within a week or so will send you photographs of paintings by the three artists whose semes you listed. O'Keeffe, Kuniyoshi and Shahn. I trust you will find examples of special interest to you as prospective additions to your collection.

Sincerely,

ECHILK

February 21, 1963

Miss Susann G. Friehkorn 326 Saratoga Drive Pittsburgh 36, Pa.

Dear Miss Frishkernt

Thank you very much for your inquiry re the Georgia O'Keeffe print of autumn leaves. That particular print has been unavailable for many years.

Unfortunately I can not tell you where you might be able to locate a copy of this. We have not seen one for a very long time.

Sincerely,

Jay Wolf Assistant Director February 23, 1963

Miss Virginia Field Head, Dopt. of Exhibitions The American Federation of Arts 41 E. 65th St. New York 21, N.Y.

Dear Miss Field:

Thank you for your request to include the Ben Shahn painting, LUCKY DRAGON, in your tour.

However, as this is the only important Shahn painting in our stock, we cannot accode to your request. We are so sorry not to be able to cooperate with you this time, and I can only hope that you will understand.

I am returning the loan forms to you with this letter.

Sincerely,

Jay Wolf Assistant Director



THE SHOREFRONT YM-YWHAS OF BROOKLYN

Branches

ERIGHTON BEACH CONEY ISLAND KINGS BAY

JOHN J. KARPELES

Encentive Director

OFFICERS Sol R. Koplon

President

Harry N. Kinoy First Vice President

H. Herbert Romanoli Second Vice President

Styart Denofi Dr. Sidney Fierst Dr. Irving Hersenberg Fred Moran Mrs. Joseph Rabb Vice Presidents

Han. Morris J. Stein Scaretary

Mrs. Sol R. Kaplan Asst. Secretary

> Meyer Fishbola Typeaster

Leo S. Stein

Herry Rothman Murtoy Handwarker Honorary Presidents

norary Presidents
DIRECTORS

Deway Albert Joseph Altman Mrs. Charles Anchell Ronald Appell Bernard Christonfeld David Finkelstein Dr. Michael J. Fisher Stanley Goldberg Mrs. Nat Gordon Murray Handwerker Pourl Hirschberg Howard Kiss Abrehum Lass Robert A. Morse Hon. Abraham J. Multer "Ted" M. B. Pinsker Harry Robell Mrs. Alfred A. Rosenberg Alfred A. Rosenberg Hon. William Rosenblatt Harry Rothman Banjamin Saltzman

Benjamin Saltheuer

Sydney W. Waxman

Edward Vogel Herbert Wall

Hon. A. David Benjamin
Jeromo Govirman
Max Kim
Semual temberg
Leo Merder
Supported By
Federation of Jawish
Philanthropies of New York
Greater New York Fund
Affiliated with

National Jewish Welfare Board

A Division of the Associated YM-YWHAR of GREATER NEW YORK, INC.

CENTRAL ADMINISTRATION
3312-30 SURF AVENUE, SROOKLYN 24, N. Y.

Hickory 9-1000

February 26, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so much for your kind letter of February 16th with reference to William Zorach's head of Moses. We are, of course, delighted since his Work will do much toward making our Exhibit a success.

We have already arranged for all of these works to be fully insured from the time of pick-up to the time of return. If I am not mistaken, your Mr. Wolf was kind enough to promise us a Ratner print as well.

Our assistant director, Max Wiener, and art director, Leonard Agrons, will be picking them up so as to insure the best possible care. My office will phone you sometime tomorrow to clear a definite date and time for pick-up.

Again, many thanks.

1////

Sincerely your

Executive Firector

JJK:ag:88

Shahw - Plaiales -

February 23, 1963

Mr. Carleton Whitehead Assistant to the President Reed College Postal Oregon

Doar Mr. Whitehead:

As I understand it, Mrs. Malpert has written you, asking for a complete list of the pictures which you have secured for your Ben Shahn Exhibition. As yet we have not heard from you and therefore feel at a hit of a loss as to what other pictures we might suggest you borrow for the show.

However, since I realize that you are pressed for time, rather than wait for your reply, I am sending along this list of possible lenders:

- California Palece of the Logica of Hour, San Francisco OHIO MAGIC, 1945
- Mrs. Sidney Berkowitz, 29 E. 54 St., New York, N.Y. DEATH ON THE BEACH, 1945
- Dr. & Mrs. Irving Burton, 26912 York Road, Huntington Woods, Mich. FATHER COUCHLIN, 1939
- Mr. & Mrs. Albert Hackett, 88 Central Park West, New York City PUDDLERS' SUNDAY, 1938
- John Herron Art Institute, Indianapolis, Ind. MALKER & WALSH (Mooney Series), 1932
- Mr. & Mrs. Jacob M. Kaplan, 53 E. 80th St., New York City COEMCS, 1957 (You have probably already writtenffor this.)
- Joseph H. Hirshhorn Collection, 11 E. 68th St., New York Olty PACT, 1954
- Mr. & Mrs. John Rood, 1650 Dupont Ave., Sc., Minneapolis, Minn. MAINOMIDES, 1954
- Des Moines (Iona) Art Conter ABC, 1953

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

15 February 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

We would be very glad to loan the two sculptures purchased from you to your exhibition, Signs and Symbols. We will have the material crated and sent to you this week and I hope that you will return the enclosed receipt when the spectacles and Hessian swordsmen arrive.

I wish that I might see the show but I shall look forward to a report of it from you. With very best good wishes.

Sincerely yours,

Mary C. Black, Director (Mrs. Richard Black)

MEMORANDUM

February 27, 1963

Re: Gift to Corcoran

- 1. The official in the Internal Revenue Service who has the application for ruling at the present time is Mr. Richard Irwin. He is in Room No. 4403 in the Internal Revenue Building.
- 2. Your personal income tax returns show charitable contributions in excess of the maximum allowable by law, as follows:

	Total Con- tributions	Maximum Allowable as Deduction	Excess Con- tributions
1961	\$6,830.00	\$6,306.03	\$ 523.97
1960	8,964.50	4,764.75	4,199.75

- 3. There is attached a copy of the letter to the Commissioner dated July 20, 1962, which requested the ruling.
- 4. There is also attached copy of letter dated November 8, 1962 from Mr. Hamilton. This describes the questions raised by the tax agent, Mr. Richard Irwin, as to the requested ruling and also encloses a letter from Mr. Bixler to Mr. Hamilton dated November 7, 1962, dealing with the question of the taxability of the gift as a dividend.

MRS. BENJAMIN K. EISENBERG 277 WEST END AVENUE NEW YORK, 23, N.Y.

February 28th 1963.

Mrs. Edith Gregor Halpert, 32 East 51st Street, New York City.

My dear Mrs. Halpert:

The AMERICAN JEWISH HISTORICAL SUCIETY has suggested that I contact you so that you may join the Ladies Reception Committee which is now in formation; for the Annual Dinner and its accompanying lectures and discussions. This event will take place Saturday evening April 20th and Sunday April 21st.

It would be most kind if you could telephone me in order to discuss the details; as I have been unable to reach you by telephone. Your suggestions would be most welcome.

Very cordially yours,

Trafalgar 7 - 3063

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or parchaser is living, it can be assumed that the information may be published 50 years after the date of mis.

February 16; 1963

Mr. Frederick Baum Rubin, Baum & Levin 598 Madison Avenue New York 22, N. Y.

Dear Fred:

I was all set to pick up that drink at your housewarming but was unfortunately delayed at a meeting of the Art Dealers Association held right across the street in Ralph Colin's office, We have some important matters to discuss and as one of the Directors I could not walk out until it was too late to collect my ownce or two of Scotch. Good Luck in your new home:

I am enclosing some correspondence which is selfexplanatory. You will note that I had to press a bit
to have him come through with all the terms. If you
think the contents are satisfactory and will advise
me about signing such papers, I will of course agree
to let him handle the matter for me. I still feel as
strongly as I did about the hotel idea, and if not
for the market break probably this whole affair would
have been settled a long time ago.

Bost regards, and again, good luck.

Sincerely,

ROR . 1 L

SAN FRANCISCO SUNDAY CHRONICLE

THIS WORLD, January 20, 1963

Art Shows---The Presence and Absence of Serenity



By Dean Wallace

At the California Parace of the Legion of Honor, the visitor is likely to be overwhelmed by the sheer size and splendor of the Fourth Winter Invitational. Rather than trying to take the whole thing in one gulp, he would be well advised to wander away from it for a few minutes and go downstairs to the terrace gallery to see the drawings of Claire Mahi.

This artist likes to work with colored wax crayons, dashing off richly textured landscapes and interior scenes in what appears to be an inspired frenzy. The rich, warm colors of earth are blended with extreme skill into a multitude of shades, and though these blends are quiet and subdued, they manage to furnish a great deal of enjoyment to the viewer's eve.

Prior to publishing information regigiting sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a ressensible search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN 38 HORTH HAIN STREET SLOVERSVILLE, NEW YORK

February 19, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

I sincerely regret that I was unable to be at the opening of the Armory Show at Munson-Williams-Proctors. I am sure that this was a great event and I am truly sorry that I didn't avail myself of the opportunity of meeting with you at that time.

We have been extremely busy and it has been very difficult for me to get away and spend some time in New York. I look forward to getting down there in the next week or so and expect to stop in to see you.

With kindest regards, I am

Sincerely,

JS . KB

Misi Edith G. Halpert Leva Mordan. ___1 His Edith G. Halput 235 W. GREENWICH ST. Feb. 14-63
READING, PA.

Lea Wordand. The nice Brimetra pis being mailed.

To you today, a mice ithin, hope it will please you. Orders Mile out once, Blease.

DARTMOUTH COLLEGE Hopkins Center Hanover New Hampshire

CHURCHILL P. LATHROP Director of Galleries

February 18, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Yes, indeed, we do have the BASERALL PLAYER presented to Dartmouth in the mid-30's by Mrs. Abby Aldrich Rockefeller and we will be very happy to lend it to your forthcoming exhibition SIGNS AND SYMBOLS.

I believe the time is too short to properly pack it and ship by Railway Express which is very slow and erratic from here. Either my Assistant Director, Mr. Truman Brackett, or a member of the Art Faculty, Professor Robert Poor, will get to New York before February 28th with a Ford bus or station wagon and will deliver the BASKBALL PLAYER to you. As for indurance I would bery much appreciate your current evaluation of this piece.

As you know, I have been corresponding with your Assistant Director, Mr. Jay Wolf, in regard to a Ben Shahn show we are having in April and a group painting and sculpture exhibition on the theme "The Contemporary Arts and Religion" which we are planning for May. He has been most helpful and I wish to take this occasion to praise him and to thank you and The Downtown Callery for the many past and present kindnesses to Dartmouth.

Sincerely yours,

Churchill P. Lathrop

Director

CPL:BT

February 16, 1963

Dr. Dietrich Mahlow Staatliche Kunsthalle Lichtentaler Allee Baden - Baden, Germany

Dear Dr. Mahlow:

Thank you for your letter of the 11th which has just arrived.

Since the Dove entitled THE CRITIC is a collage with an assortment of objects attached to the background it is impossible to roll it. As a matter of fact the Dove Estate communicated with me previously to advise that they did not wish to have it shipped under any circumstances as it is much too fragile to travel unless someone would carry it by hand from the plane. Thus, I suggest that this be omitted. Perhaps we can be more helpful in the future when the selection is limited to paintings which are not as fragile as a college.

I wish you success with your very interesting eminition.

Sincerely,

EGH:1k

rior to publishing information regarding sales transactions, essentials are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is fiving, it can be assumed that the information by be published foll years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred there aerer is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT Loternational

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipting ESCAL TIME appoint of destination.

MH070 SYC056 MA002

H DHASHS M. PO AIA IGWA CITY IOWA 27
MRS EDITH HALPERT DOWNTOWN GALLERY 32 EAST 51 ST NYK
HAVE NOT YET RECEIVED INSURANCE FORMS SENT YOU IN DECEMBER
FOR SHEELERS PAINTINGS, YELLOW WALL 1946, GREAT TREES 1956,
SEQUOIA ROOT 1956, COMPOSITION AROUND RED 1958. NEED INSURANCE
VALUATIONS DEFORE HARCH 6

LILLIAN BOCHTERHAN DEPT OF ART STATE UNIVERSITY OF IONA.

February 16, 1963

Mr. Morton Freund
Lawrence C. Cumbinner Advertising Agency, Inc.
655 Madison Avenue
New York 21, New York

Dear Mr. Freund:

Thank you for your letter.

Because Ben Shahn has been away I have not had an opportunity to discuss your project with him. Stuart Davis has always rejected similar offers and I am certain would not be interested at this time when he is eager to complete several of his paintings for a forthcoming exhibition.

If you would list the names of artists who have already signed up it might be helpful in my efforts when discussing the matter with Shahn and Davis at some future time. Would you do so at your convenience? It might also be a good idea to mention the figure you have in mind in the event that either painter would agree.

I look forward to hward from you.

Sincerely,

EGH:lk

February 25, 1963

Hon. Elmer Helseth 506 Bocond Street Rock Springs, Wyoming

Dear Mr. Helbothi

Thank you for your letter of February 19th, We have no literature dvariable on Morris Broderson other than the enclosed catalogue.

The entire show was sold out so I have not indicated what pictures might be available. However, for your information, the prices ranged from \$5.0 for some pastels) to \$2500 from the larger oils.

If there is anything else that you should want to know, bloomed do not hesitate to write me, an exception in your case chiese sie has already do no her own.

I am very all tord for a your named and in them is any additional fett you require in the future of Not period to eath on me as we have excellent remainstant Director to that period and subschaently.

Is will be very thee to see you end Ar. Assemble you are next to Men York. Meanwails, my very test re-

Simerialy.

SOW . Lk

得所 為人口以聽行主

Prior to publishing asternation regipting sales transactions, researchest are teapentable for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY 32 EAST BI STREET NEW YORK 22. N. Y.

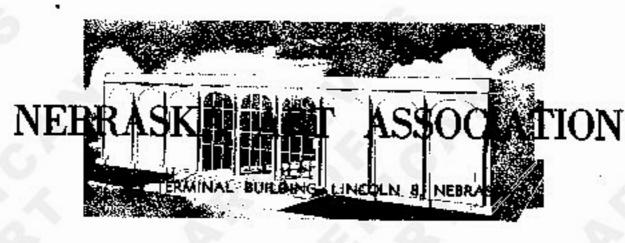
Edith -

The Weber opening is March 9th, Friday, at 8:30 P.M. David says we can't have it unless you're here to cut the tape, so please make plans accordingly!

Not included in the show are the loans from Ball State, Lofstrom, Osher, Jack Lawrence and Goldstone - otherwise emerything is here.

Hope to see you on the 9th.

Datelle



PRESIDENT—Fred N. Wells
1ST VICE-PRES.—Mrs. Albert Spaler
2ND VICE-PRES.—Mrs. Bromley Sheldon SECRETARY—Mrs. Carl Olson
TREASURER—Mrs. Richard Ages
ASS'T TREASURER—Mrs. Crafg O'Brien

February 26, 1963

Mrs. Edith Halpert c/o The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

We were all so pleased to know that you will be able to join us on April 19th for the 75th Anniversary observance of the founding of the Nebraska Art Association. This will be a memorable occasion, indeed, and it will add so much to have you present because of your long acquaintance with, and friendship for the Association. Dwight Kirsch from Des Moines will be here, also; and Samuel C. Waugh of Washington, will be here to act as master of ceremonies.

As the time for the observance comes closer, we will make suitable arrangements for your hotel accommodations and for meeting your plane.

Sincerely yours,

Fred N. Wells

President



THEODORE LYMAN WRIGHT ART CENTER

Beloit College . Beloit, Wisconsin . EMerson 5.8891

February 22, 1963

Mrs. Edith Halpert, Director Downtown Galleries 32 East 51 Street New York, New York

Dear Edith:

In considering programs for the 1963-64 Lectures and Concerts Series, McClanathan's name was on a list, and I suggested that for a report on art behind the iron curtain, you would be preferred as a speaker. Would you be available for such a lecture? If so, would you please let me know possible dates and fee so that the information can be passed on to Dr. John Kemler who is chairman of the committee.

If you would prefer to speak on the development of Art in America in the 20th Century, I know that you do a beautiful job on this too. If you should choose to do this and are booked by the L. & C. committee, I would hope that it would be possible to have an exhibition of selected work from the Downtown Gallery at the same time.

With best wishes,

Sincerely,

Joseph Ishikawa

Director

hlh

cc: Mr. John Kemler

Enclosures

February 26, 1963

Mr. Philip F. Purrington, Curator Whaling Museum and Old Dartmouth Historical Society 18 Johnny Cake Hill New Bedforth, Massachusetts

Dear Mr. Purrington:

We are planning a very interesting and important exhibition entitled SIONS AND SYMBOLS, U.S.A.: 1760 - 1960 to be held from March 11th through April 6th. To date we have succeeded in obtaining about forty objects from several museums including the Abby Aldrich Rockefeller Collection in Williamsburg, Shelburne Museum, Dartmouth College, Wadsworth Atheneum and private collections.

We are very eager to add to this exciting collection the NAVIDATOR. Trade Sign for Nautical Instrument Shop, and I am writing to ascertain whether you would be good enough to lend this fascinating example of early American sculpture to us for the forthcoming exhibition. We will of course assume the expenses of transportation and insurance if you will give us the current valuation.

As we are pressed for time with the printer waiting momentarily for the detailed list, may I ask whether you would be good enough to wire me collect upon receipt of this letter? Needless to say I would be most grateful and I am sure the audience will enjoy this addition tremendously.

Sincerely,

PAU-TI-

February 14, 1963

Mr. Felix Landau The Landau Gallery 702 N. La Cienega Los Angeles 46, California

Dear Mr. Landaut

In my search for other outstanding items from gallery stock I called the American Federation of Arts about Jack Zajac's bronze EASTER GOAT \$5, 1960.

The A.F.A. informed me that the piece had been damaged and was returned to you in California. I would be most grateful if you would confirm this to me.

Thank you ever so much for your trouble.

Sincerely,

Jay Wolf, Assistant Director

JWilk

3340 +olson H San Francisco 10 tel. 18, 1963 Har Mrs Halpert, Lie written letters in the air trying to find apray to tell you what you gove me and trying to pay it in such a way that you'd realize how much it meant. Hone of those air letters were very good and this paper one won't be either because what you fore me wont reach its apel today but well from as I do and, will reveal its self as I have the knowledge to accept it. Zven in this little while the edges move out and I see more than I did - on the spot. Its very difficuer to say thank you but it must be said when it means or much. Those hours in the Sallery and even more those hours in your living room and the resturant are the sidiest live spent, perhaps ever. Jan have given me so much to go on and better get a gardstick that I needed in when I knew I was battling the main currents and not climbing on anybody's bandwagon. all I can do now is to fo on, paint, try my best for my own statement

rior to publishing information reporting sales to essentium are responsible for obtaining written ten both artist and purchaser involved. If it can dablished after a reasonable search whether an arbaser is living, it can be assumed that the interpretation of published 60 years after the date of sale.

February 16, 1963

Art Department William and Mary College Williamsburg, Virginia

Dear Sirt

A good many years ago Mrs. John D. Rockefeller, Jr. presented the College with a quilt depicting Abraham Lincoln's wedding which incorporated many motifs found in folk art of the period.

We are arranging a very important exhibition under the title of SIGNS AND SYMBOLS in American Art to be held here from March 4th to the 30th and have undereded in borrowing some outstanding examples from a number of museums and private collections. We hope, therefore, that we may have the privilege of including the bed spread which will contribute greatly to the exhibition. We will, of course, pay the transportation and insurance expenses and will take the greatest care of all the objects loaned for the occasion.

Won't you please let me know whether we may expect this, hoping of course that you will agree and will arrange to ship it to us so that it will reach the gallery before the 25th of this month. We would of course like to hear from you at the earliest moment so that we can complete the material for our catalogue information. May I ask that you include whatever additional information you may have and also advise us how the credit line should read in the catalogue. Many thanks for your cooperation.

Sincerely,

EGH alk

P.S. It may interest you to learn that I had sold the quilt to Mrs. Rockefeller originally.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM-FOUNDED 1842

25 ATHENEUM SQ. NORTH HARTFORD 3, CONN. TELEPHONE JACKSON 7-2191 Cable address: WADATH

February 19, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Edith:

Of course we will be glad to lend the KEY which is a very great favorite of mine and in spite of the Communist Party connotation we will be proud to have you acknowledge our ownership of it.

The request will be officially passed on by the Collections Committee meeting on February 28th but I am sure that they will approve.

Life has been rather hectic these last few months as we are starting our Development Program and I am out raising money as well as trying to hold down my regular job.

I do hope we see you soon. Elinor, I am sure, would join me in sending best regards,

Very sincerely yours,

Charles

C. C. Cunningham Director

CCC:m1

P. S. I note that your exhibition opens March 4
so we probably should send the KEY to you
before our regular meeting. Our Registrar,
Miss Ellis, will write you about the
shipment.

The Downtown Gallery 32 East 5ist Street New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We have in our possession for sale an oil painting by John Marin, photograph which is enclosed herewith. This painting has measurements of $12^m \times 16^m$. It is in excellent condition and we understand that it originally came from your gallery.

We would very much appreciate if you have any record of this sale and not necessarily who to, but if you had it originally and if it came from your gallery. Also, would you be interested in purchasing this painting. If so, please write us by return because our client is most anxious to dispose of it at the earliest date possible. Thanking you for your very early reply, we are

Very truly yours,

BRESLER GALLERIES INC.

John & Seidel

President

JGS: jyl

Prior to publishing assemblious regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information many be published 60 years after the date of sale.

I felt exactly the say way about the Armory Show - fifty years later. Nevertheless it was a great experience, particularly the section devoted to blowups of photographs discovered during the research recording the original installation in part; of the artists, the public, etc. I realized that I had seen the majority of the famous pictures within the past twenty years in various contexts and the violent innovaavelage had been copied by so many younger artists since the show that most of the ee original solooked mather commonplace on But all in-all it was on a wonderful experience and I had a bally all of which ended with a must emusing incident when a Bishor. Shout seventy years of age, fought with a young guy for the nalvilege of driving now back stouthe hoteld glid, Dathismis the story of my biferror we so meet role with a setting to be a truly oscably. The caliers of collectent and some I Be much I for 1913. I imment sto see othe wery sagain wery smortly and hope to get I let of Ministhand have sabout the Gilberts who they mentioned, but we had very little time for chit-chat in all the bedlam of the parties. - Lawe also received a long letter from Abe Rattner a few days ago in response to a pretty frank diatribe Tiffrelly sent off giving him the works about his attitute towards the gallery, the to dominer about prices, and the cabsence of pictures for more than a year. His latter was most interesting as heidid not seem to like the idea of making a change in agents at the situate of the state of Prole as Consort to the Queen, without being entirely conscious of the fact. Of offerse I am dying to see Esther's sculptures without sound effects. | She house an extraordinary worker and, ascalways in Laurvel, at her whost spenis (correct spelling) In assorting herself as well as her offspring to the extent that she does. Poor Abe evidently accepts the most tien and does not realize that in time he will become a I has been and will have to be rediscovered during the next generation on season Actually of II can't tell minithis although my hast letter inferred that he is almost a forgotten out man in America: eldisedifficultiformany operative personsto-realise that in our Tourrent tot vilization one passite supear before the public constantly to beep has place in the so-called limelight as there everydoness directly below pashing up. To These exercises are very effective and the guy on top to alades down the reap and lands . Lon his derieve with anthids hi wetched the come for years in all the gultural fields ondattors; fatigiana; etc. mand realize that the performers are almost unconscious of the contemporary one add district south life wo Incany obvent one of these days I will write him beinia more present and suggest that the send his paintings on to New York post. -nehastersorthateweedanthase aconsmanshowledges showendoof; this segason and before the Sendsof his remarkation in America. to Ofrecharate we keep, his before the public put of I town this group exhibitions but other todo day thing in New York without new material. Totherwised I asohaving aubabli-withwithedeshibitions which I have been agging of ontlater the Snedealled Abstragm Parithon IN AMERICA, 1903/23/held April, 1962, geally revolutionised the thinking on the artimorid and our next show called SIGNS AND eromsymbolsowillebera repeatiperformanceuphalosophacally and I am, sure will again condition the masterne into her manner and dissections. I wish you and Gil were here so . Constitutions show you, the resultance the previous show and have you witness the effect Joseph of the forthedning one to be know you would enjoy the se performances as much as I do of rithough I keep cursing about the time element dryolwed in doing all this plus my trips send all over the country giving talks antagonising carepeakers, trustees, etc. -obut what - I said To have to loss except a few more pounds which doesn't bother as now that I found a northweit painter whose name I don't remainment Add out testat dest come remains residence beauty. Shortly after I was nevered into the drawing room and there she og soil Illin ayang to hear more about Gillago books whiten de its scheduled for publication? When in the your planning to pay us a visible Needless to say I am dying to see your After your Easter vacation in Greece, how about spending the Passover holddays in New York? Please, please come home. I miss you desperately. The house sale did not come off as yet but I am still hoping to achieve what I consider

the ideal situation which will make a flight to Paris a very casual event. Until then I hope that you will have occasion to come here instead and that I will see you, Gil,

and darling Holly very soon. Lots and lots of love,

The second secon

The State of Wyoming

HOUSE OF REPRESENTATIVES
THIRTY-FIFTH STATE LEGISLATURE

ELMER HALBETH ROCK SPRINGS

Feb. 19, 1963

CONMITTEMA

WELFARE, BUILDINGS, INSTITUTION, SANIYANT & MEDICAL APPAIRS, CHAIRMAN FEDERAL RELAYIONS AND MILITARY APPAIRS Tock Springs, Wyoning. 506-2 nd Street.

The Director
The Dawntown Talkry
32 East 51 Street, Med Jork, Nolf.
Dear Dir:
Your hulbetin on Morris Broderson is
intracting,
large literature you have available with
prices will be appreciated.

THE CHASE MANHATTAN BANK

1 Chase Manhattan Plaza, New York 15, New York

February 27, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

This is to confirm, in writing, that arrangements have been made to lend our "Sea Bass" Trade Sign to your exhibition of Signs and Symbols, U.S.A.

As I mentioned in our telephone conversation, we will arrange to have the sculpture packed and ready for pick-up next week. We will include the specially built base. I would appreciate it if you could let me know a day shead of the pick-up date so that we can arrange the proper passes to let the piece out of the building.

As you mentioned in your letter, we would appreciate it if you would cover this sculpture with insurance. We have set a value, including the base, of \$1,500.00.

I look forward to hearing from you soon.

Sincerely,

Clare Fisher Art Program Prof. Churchill P. Lathrop Director of Galleries Hopkins Genter Dartmouth College Hanover, M.H.

Dear Jerry

It is late in the day and I'm doing my own typing, so bear with me pluese, Mrs. Halpert and I have gone over the list of Shahn owners, and those are possible lenders to your April showt

Addison Gallery of American Art, Andover, Mass. SUMMERTINE, 1949

Cornell University (gift of Noison Rockefeller)

NOCTURNE, 1949

Jeseph H. Hirshhorn Coll., 11 E. 68, Ne York City BRONESS, 1946 BONG, 1950

Mr. Roy R. Meuberger, 993 Fifth Ave., New York City

BLIND ACCORDION PLAYER, 1995 Mr. Jacob Schulman, 29 R. Boulevard, Gloversville, N.Y.

CONCENTRATION GAMP, 1939 Mr. & Mrs. Stephen A. Stone, 180 Elgin St., Newton

Centre 59, Mass. GIEL JUMPING ROPE, 1943

Wadsworth Atheneum, Hartford, Com.

VACANT LOT, 1939

AVE, 1950 Supernarket, 1956

Whitney Museum of American Art, New York City BOOTT BRUN, W. VA., 1957

Gov. Nelson Rocksfeller

HOT PIANO, 1948

- Smith College Musoum of Art, Morthampton, Mass. SOUND IN THE MULBERRY TREES, 1948

/ Philadelphia Museum of Art

EPOOH, 1950

Haltimore Museum of Art

SIX, 1952

/ Munson-Williams-Proctor Institute, Utica, N.Y.

PARABLE, 1958 Fogg Museum (MacLeleh doll.)

J.B. 8 GOD, 1958

Mr. & Mrs. Joseph Roby, Jr., 720 Park Ave., New York City APTER TITIAN, 1959

AFA

February 26, 1963

Mr. Clifford P. Monahon, Darector Rhode Island Historical Society 52 Power Street Providence, Rhode Island

Dear Mr. Monahon:

We are clanning a very interesting and important exhibition entitled SIGNS AND SYMBOLS, U.S.A.: 1760 - 1960 to be held from March 11th through April 6th. To date we have succeeded in obtaining about forty objects from several museums including Abby Aldrich Rockefeller Collection in Williamsburg, Shelburne Museum, Dartmouth College, Wadsworth Atheneum and private collections.

We are very eager to add to this exciting collection the Jail Sign which was made for the Kent County Jail in the early part of the 19th Century, and I am writing to ascertain whether you would be good enough to lend this fascinating example of early American sculpture to us for the forthcoming exhibition. We will of course assume the expenses of transportation and insurance if you will give us the current valuation.

As we are pressed for time with the printer waiting momentarily for the detailed list, may I ask whether you would be good enough to wire me collect upon receipt of this letter? Needless to say I would be most grate. ful and I am sure the audience will enjoy this addition tremendously.

Sincerely,

EOH :1k

February 28, 1963

Mrs. Fermiok Keyser Chairman, Rental Gallery Baltimore Museum of Art Wyman Park Baltimore, Maryland

Dear Mrs. Keysers

About two weeks ago you very kindly phoned me to say the weathervane CALLOPING RORSE would be sent to me by truck the following week. You recall that this one was on another truck than that which delivered the Folk Art objects returned to us.

Would you please investigate what has happened to this piece and make an effort to have it at the gallery by the middle of next week. We need it badly at this time.

Thank you so much for your prompt attention to this matter.

Sincerely,

Jay Wolf Assistant Director PINE PAINTINGS - OBJETS OF ART MAXWELL

fallories · 551 Sutter Street San Trancisco 2 Garfield 1-5193

February 25, 1963

Mrs. Edith Halpert Dountown Galleries 32 East 51 Street New York (ity, New York

Dear Mrs. Halpert,

Inclosed is a photograph of a painting signed Yasus Kuniyoshi painted on canvas 40 x 30 inches. This painting is now in our possession and we would like to know if it is a painting that you are familiar with.

Any information that you are able to give with be greatly appreciated.

Sincerely yours,

Jean Peter

February 16, 1963

Judge Francis Biddle 1669 Thirty-first Street N.W. Washington 7, D. C.

Dear Judge Biddle:

I knew you could and would do it - and there was the letter. Hany, many thanks for acting as cupid between Commissioner Caplin and me. I have commitments in Utica this weekend and in Philadelphia on Tuesday, but immediately after I will communicate with Commissioner Caplin and arrange for an appointment. As I mentioned during your visit, my immediate fear is that a number of the promised gifts may be turned over to other institutions if there is any further dealy of the Corcoran Gallery's acceptance of the collection. Somehow I feel that by telling my story directly, it will bring about a favorable, final decision. After all I am giving my "all" and there is no reason why I should be penalized partioularly since I am asking for no return of any kind except the pleasure of seeing a worthy beginning of an American contemporary collection in our National Capital.

And so, my despest appreciation for your help.

Sincerely yours,

EOH:1k

February 28, 1963

Mr. Gudmund Vigtel Assistant Director The Corcoran Gallery of Art Washington 6, D.C.

Dear Mr. Vigtel:

The State University of Iows, Iows City, Iows, is planning a Retrospective Exhibition of the Art of Charles Sheeler, to be held from March 17 to April 17, 1963.

Mrs. Relpert feels that this exhibition is very important for Mr. Sheeler and, therefore, she would be nost grateful if you would allow them to have from her collection THE YELLOW WALL, 1986.

I am sending a carbon copy of this letter to Mrs. Lillian Dochterman, the Acting Curator, to be in touch with you as to how she wishes to proceed in the matters of crating, shipping and insurance.

Thank you very much (for similar past, present and future services of this sort) for your attention to this matter.

Sincerely,

Jay Wolf

February 20, 1963

Mr. Gudmund Vigtel
Assistant Director
The Corcoran Gallery
New York Ave. & 17th St., N.W.
Washington 6, D.C.

Dear Mr. Vigtel:

I have at hand a carbon copy of a letter sent you by Mrs. S.A. Cahill, Secretary of the Columbia, S.C., Museum of Art. Would you please crate and ship directly to her the two pictures she has requested:

Charles Demuth Ben Shahn TREES (Watercolor & Pencil)
WORLD'S GREATEST COMICS (Tempera)

Would you please send these Railway Express collect and insure them, and bill the Columbia Museum for all charges.

Thank you so much for taking care of this.

Sincerely,

Jay Wolf Assistant Director February 16, 1963

Mr. Dudley Tooth Arthur Tooth & Sons 31 Bruton Street London, England

Dear Mr. Tooth

Despite the newspaper strike the attendance has continued at a rapid page throughout the Broderson exhibition and, as a matter of fact, keeps growing daily. Of course I am delighted with the response and gratified that my enthusiasm for his paintings is shared by so many visitors. I was particularly delighted with your attitude and your purchase. You will note in the enclosed that both Mrs. Ankrum and I agreed to bring down the price to \$2,000.

Both Mrs. Ankrum and Morris Broderson are still in town and we agreed to discuss the idea of an exhibition next week. At this moment all but three pastels, which are not on view, have been sold, leaving just that many available if the exhibition were to be held in London in the very near future. The oils are all gone and so there is nothing but these three pastels available. How do you feel about having an exhibition in which nothing is for sale? I as sure that this would not interest you and would be less than beneficial to the artist as he would have no distribution in London under the circumstances. What do you think of letting the matter ride until Broderson completes enough new work which we will try to withhold from the "market" to make it worth your while to arrange for the show.

Won't you give this some consideration and let me know at your convenience. The exhibition closes Saturday, March 2nd, and we can ship THE TRAP shortly after.

In closing I want to tell you how much I enjoyed your visit and your attitude toward the artist and to art. I hope to have the pleasure soon again. My very best regards.

Sincerely,

February 18, 1963

Mr. Sammy Hardison 141 N. Manassas, Apt. 4E Memphis, Tennessee

Dear Mr. Hardison:

Thank you very much for your inquiry of February 19th.

As you have probably noticed in the catalogue there were very few pictures by Merris Broderson available for sale. These have now all been bought and there is nothing whatsoever available at this time.

Sincerely.

Jay Wolf, Assistant Director

JUST

MRS. ROBERT KARDON . 523 HOWE ROAD . MERION, PENNSYLVANIA

February 14, 1963

Hear mes. Halpert,

Seorgia O'Keefe's painting is
such a great work that I felt
almost impelled to write to her
anstell her of my thoughts about
it. I am sending under separate
cover a letter to her in care of
your gallery. I would appreciate
it very much if you would forward

February 25, 1963

Mrs. Robert Kardon 523 Hows Road Merion, Pennsylvania

Dear Mrs. Kardont

On my return from two trips I found your letter of February 14th.

Needless to say I am delighted that you, too, consider your O'Keeffe acquisition an important experience. Your letter addressed to O'Keeffe was forwarded to her in my absence and you may or may not receive a roply as she very rarely writes letters. I will write her shortly to suggest that she make an exception in your case unless she has already done so on her own.

I am very pleased that your paper on American Artists of the 30°s was a success and if there is any additional data you require in the future do not he sitate to call on me as we have excellent records in our files relating to that period and subsequently.

It will be very nice to see you and Mr. Kardon when you are next in New York. Meanwhile, my very best regards.

Mrs. Robert Kardon 523 in a R

Sincerely,

EGH:1k

February 25, 1963



February 16, 1963

Miss Edith Alpert
The Downtown Gallery
323 E. 51st St.
New York, N. Y.
Dear Miss Alpert:

Please accept my sincere thanks for your help and cooperation when I called on you in New York regarding the exhibit "Contemporary and Ancient Art" to be held at the Minneapolis Institute of Arts. Mr. Weinhardt, too, was most appreciative of your offer to assist us and you will receive a unitten request from him soon.

REED COLLEGE

February 28, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We were all delighted at Reed when your note came through with details of the thirteen Ben Shahn works you will kindly lend the College for its exhibition.

This effectively relieves our concern, for it gives us a total of 31 Shahn pieces, and a very representative choice.

I wired Santini Brothers about picking up your shipment, and have arranged for complete wall to wall insurance of the items according to your valuation.

I want to express our very deep appreciation for your help and generosity in making this exhibition a real cultural contribution to the Portland community.

Sincerely,

Henry M. Norton

Director of Research

HMN/s

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

26 February 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

We are preparing a crote for the Abraham Lincoln costumer's model and will get it off to you as soon as possible - it should leave here this week.

I find a note in my own handwriting that "Man with Grapes", is owned by the Brooklyn Museum so you might try there for it.

I have been unable to uncover any additional information on the appliqued quilt showing the events of Lincoln's wedding. I will continue to search for it and let you know if I run across it.

I hope that your show will be a great success. With cordial best good wishes.

Sincerely,

Mary C. Black, Director

(Mrs. Richard Black)

February 26, 1963

Mr. Edward Kook 6 West 77th Street New York, New York

Dear Eddie:

Do you remember me? You once kept me with dividends and lit my way in many apartments.

I am writing at this point to ask for a very great favor. We are organizing an exhibition entitled SIGNS AND SYMBOLS, U.S.A.: 1760 - 1960 to be held from March 11th to April 6th and I am most eager to include Ben Shahn's painting MAY FIVE, 1949 which you acquired a good many years ago.

Won't you please let me know upon receipt of this letter whether you will make this available to us? A telephone call would be appreciated, so please be a dear and telephone.

My best to you and the family.

Sincerely,

EOHilk

P.S.: We have to rush to press - that's why I'm rushing you.

Mrs. Edith Gregor Halpert, Director Consultation Service by Appointment The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

For your information we are enclosing the replies from several companies on the World's Fair American Art Project.

We are now awaiting replies from Kaiser Industries and the Studebaker Company.

We have contacted several other corporations without divulging the program. We only wanted to ascertain their status relative to taking part in the World's Fair. In most cases we have found that they have rejected entrance in the fair because of its high cost.

We will keep you advised.

Very truly yours,

MARC-LONG ASSOCIATES

JM; jp Enclosures

REQUEST FOR INFORMATION

REFERENCE:

The Downtown Hallery 3 2 East 5/ St. New york City 22, New york.

Your Invoice & Date

Our Order & Date

Other

From to publishing information regarding make transactions, respectives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reseccable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

- () We have received your invoice but no merchandise has been received to date. Please advise shipping date and carrier.
 () We have received the merchandise but have not received your invoice. Please send your invoice as soon as possible.
 () Please use the enclosed form for billing on this order.
- 4. Material on order is urgently needed. Please advise by return mail when you expect to make shipment.
- 5. () _____ item(s) on backorder - please advise status.
- 6. () We cannot make final delivery of the material covered by the enclosed papers. Please advise our order number or name of person who placed the order.
- 7. () Please show our order/invoice number on the enclosed so that we may process it.
- Please submit original receipted freight bill to substantiate shipping charges on your invoice.
- 9. () Copy of our order attached.
- 10. () Credit Memo in the amount of _____ needed for _____

YOUR REPLY BY RETURN MAIL WILL BE APPRECIATED

REPLY:

DATE:

Signed____

ARIZONA STATE UNIVERSITY PURCHASING DEPARTMENT TEMPE, ARIZONA

By:

- 10/

Date: 3-18-63

February 18, 1963

Edith Gregor Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Madam:

I am trying to find someone to help me promote my paintings. I am having an exhibit the last two weeks in February in Fort Worth, Texas at the Lon Hellum Gallery. I don't suppose that I will gain much out of this exhibit.

I am a self-taught artist. I believe in my work and I think that it is very good. I sign my paintings Floerke. This is my maiden name. I am an American-born citizen.

I do not work in just one medium. The snapshots I am sending are of very recent paintings in acrylic polymer latex.

Please give me your opinion of my work and tell me if it would be possible for you to represent me. If you cannot represent me perhaps you could give me the name and address of someone who might be interested.

I have written information on the backs of the photos.

Enclosed you will find an envelope and 15¢ for postage.

Sincerely,

Mrs. Clyde R. Mason 114 S. Cherokee Dewey, Cklahoma

Enclosures

February 14, 1963

Mr. C. W. Ball Eleanor LeMaire Associates 29 West 57th Street New York, New York

Dear Mr. Ball:

Thank you ever so much for returning the four Ben Shahn silkecreens to us.

We would be most grateful if you would let us know as soon as possible when you intend to return the five photographs of the Cushing weathervanes which were sent to you in the same consignment.

Thank you for your trouble.

Sincerely,

Jay Wolf, Assistant Director

J14+1 te

Mr. Norman Paradise J.-Pak Inc. 2607 North MilwaukeeAve. Chicago, Illinois

Dear Mr. Paradiset

We are currently in the process of organizing a show of John Marin drawings for exhibition in Europe. The two drawings which we sent you on December 26th. would be immensely useful in the context of this show.

Therefore, if you have no intention of buying these, would you please return them to us at once.

Do let me hear from you as to your decision.

Thank you for your prompt attention to this matter.

Sincerely,

Jay Wolf. Assistant Director

JW:1k

VIA REGISTERED MAIL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published followers after the date of sale.

Prior to publishing information regayding sales transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECRETARY

February 25, 1963

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Many thanks for your note of February 16th. I think that Mr. Marin has already taken care of the problem of the photographs of the Lowenthal loans in which case I won't have to give you that solemn oath in return for your two prints. At any rate, we would rather pick up the two works at the Downtown Gallery than have them shipped here.

Thank you also for returning the loan forms. I had a call from Mrs. Baum this afternoon saying that the Dove Seaside was in her house already. She has agreed to keep it until April when we will need it for the installation.

We have discussed the matter of returning your collection to the Downtwon Gallery at some further length. On the whole it seems to us preferable to keep it here and to take care of the shipments that come up from time to time. It is true that the insurance premium is an item of cash expense to us but it is not prohibitive, and the labor of handling the loans is not actually more than we can cope with. So, we think that since we still have every hope and expectation that it will all be the Gallery's in the not distant future, it would be pointless to send the collection back to New York.

By the way, our Curator has asked how you would feel about our borrowing a number of works to hang when we reinstall the galleries on the second floor after the Biennial closes.

Do let us know the legal negotiations are progressing. We are anxious to know the status of present negotiations.

In the meantime, we are taking care of the various shipping instructions we have from you.

With best personal regards,

Sincerely yours,

Gudmund Vigtel Assistant Director

Meitrersity of Notre Pame Notre Dane, Indiana

The Methoretty Art Gallery

February 13, 1963

Mrs. Edith Halpert 32 B. 51st St. New York, New York

Dear Mrs. Halpert:

I am sorry to have to bother you again, but I have been refused the Rattner which I had expected from Chicago. A religious exhibition of this kind would be obviously incomplete without a Rattner in its midst. Therefore, I would very much appreciate your sending us one of a religious kind, whether this be Christian or Jewish.

You will find a blue blank enclosed, and I will inform the Schumm Agency to make this additional pickup at your address. I am very appreciative of the cooperation and patience which you have shown us. We have had too many additional troubles and obstacles in planning this show.

Yours very cordially, anak, ...

Rev. Anthony J. Lauck, C.S.C. Director, Art Gallery

AJL/pz

P.S. Commonwell not be willing to send the Rattner well, of one sense. 326 Saretoge Drive Pittelungh 36, Pa. February 19, 1963

Esich & Halpert Dawntown Gallery E. 51st Street New York, New York

Dear Miss Kalpert,

I am interested in locating

a print of a picture done by

Burgia O'Keefe many years ago.

I have been unable to find a capy

of this pitture and remember it only

from a large group of prints phown

in an art cause I took twelve years

ago. His a detail they go leaves in,

if remember correctly, would fall Calors.

THE DENVER ART MUSEUM

WEST FOURTEENTH AVENUE AND ACOMA STREET LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO OTTO KARL BACH - DIRECTOR
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET
February 27, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your very cordial letter regarding our coming Collectors' Choice exhibition. Again, may I say how much we appreciate your willingness to assist us.

As soon as we have received the photographs of works by Shahn, O'Keeffe and Kuniyoshi we will have our sponsors in to go over them and should be able to get some specific requests off to you. As usual, we are working against a printers deadline so we will hope that all loans can be confirmed by March 15.

With thanks for your generous assistance, I am,

Sincerely,

Otto Karl Bach

Director

OKB/lws

7

February 23, 1963

Mr. Philip H. Goodman & Associates 1 West 58th Street New York, New York

Dear Mr. Goodmant

As I advised you during our last telephone conversation, I was off on two trips this week - to Utica and subsequently to Philadelphia, and have been so deluged with work that I did not have an opportunity to communicate with you earlier. Meanwhile Mr. Frederick Baum, my attourney, has had an opportunity to go over your correspondence and to send me a very detailed letter advising me in connection with your proposal. I am now enclosing a copy of the contract form he has prepared in connection with the real estate project which we had discussed for your consideration.

As I advised you previously this is too serious a matter for we to rush into heedlessly and I am very pleased with the experienced advice I have received from Mr. Baum. If you prefer you might communicate directly with Mr. Baum who will of course guide me entirely in any transaction relating to the sale of this property.

The k you for your continued interest.

Sincerely,

EGH:lk CC: Mr. Frederick Baum February 15, 1963

Mr. William Ching 3911 Scadlock Lane Sherman Oaks, California

Dear Mr. Ching:

We were very interested in your letter about Morris Broderson and so pleased with your great enthusiasm, because we have all fallen book, line and sinker for him, as both painter and person; indeed Mrs. Halpert has said that she wants to adopt him.

The show has been a great success and we have had excellent crowds in spite of the newspaper strike. There were two reviews which I think will interest you:

The Christian Science Monitor, 2/9/63
The New York Times (Western Edition) 2/7/63

We have not seen any magazine reviews as yet.

We are delighted to have your very beautiful DEATH OF THE PICADOR as part of the show. I think it is one of the most handsome here - and so very moving. We are very grateful for your parting with it for such a long time; it has certainly helped make the show the great success it is.

Sincerely,

Jay Wolf, Assistant Director

JW:1k

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 25, 1963

1/2

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

It was good to see you on my last hectic trip to New York. I have written Miss (or Mrs.) Jaffe, as you will see from the enclosed. I take it she will get in touch with you, but I suggest you do not make any arrangement with her at this early date as it would be interesting to know if there is any help coming from Yale. As I understand from Jack Baur, and you will see from my letter, she cannot do anything immediately until some work of her own and Jack's is cleared up.

Meanwhile, all of the best to you as always. I was delighted to see you looking so well, and discounted your claims to being overdriven as I think of that as your normal climate.

Affectionately,

Frederick S. Wight

Director

UCLA Art Galleries

FSW/rs

Enc: cpy ltr to I. Jaffe

February 20, 1963

Miss Marjorie L. Ellis, Registrar Wadsworth Atheneum 25 Atheneum Sq. North Hartford 3, Conn.

Dear Miss Ellist

Thank you so much for your letter informing us that we may borrow the KEY for our next show.

You need not insure the KEY, as we plan to put it on our own policy. However, thank you for the offer.

We will look forward to receiving the piece.

Sincerely,

Jay Welf Assistant Director February 28, 1963

Mre. Virginia M. Zabriskie Zabriskie Gallery 36 Hast 61 Street New York 21, N.Y.

Dear Mrs. Zabriskie:

I am enclosing a photo of SUNRISE_PROVINCETOWN, 1916, oil (32x26) by William Zorach. This is the painting which Mrs. Halpert thinks would be good for your exhibition, "The Forum - 1916".

The insurance valuation is \$2000.

The painting is currently at Mr. Zorach's residence, 276 Hicks Street, Brooklyn. Should you wish to avail yourself of the painting, would you please make the arrangements directly with Mr. Zorach. Thanks very much.

. I look forward to seeing the show.

Sincerely,

Jay Holf Assistant Director



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. . NEW YORK 19 . PLAZA 7-2277

February 18, 1963

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN L. H. BAUR, Associate Director

JOHN GORDON, Curator

BDWARD BRYANT, Associate Curator

MARGARRT McKELLAR, Executive Secretary

Mrs. Edith G. Halpert The Downtown Gellery 32 East 51st Street New York, N. Y.

Dear Edith:

As you know, we will hold a large retrospective exhibition of the work of Joseph Stella next fall (November 4 - December 8, 1963). We would indeed be grateful if we might borrow the following works from your collection for this event:

1914 Composition. (tondo) 011. 11/2 deam

[914 Composition. Pastel. 75x19

Steel Mill. Gouache. 77/4/17

Telegraph Pole. Gouache. 2017/4/17

Night Fires. Pastel. 77/4/17

Night Fires. Pastel. 77/4/17

We would of course pay all costs of transportation and insure the works from the time they leave you until their return.

I would also like to reproduce the above in my book on the artist. This will be produced by Shorewood Publishers, who will be in touch with you shortly to obtain your permission and make photographic arrangements.

I need not tell you how much we would appreciate your cooperation in this important project.

Yours, sincerely,

Associate Director

JIHB: DW

nor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both setiat and purchases involved. If it cannot be stabilished after a reasonable search whether an artist or archange is living, it can be assumed that the information sy be published 60 years after the date of rate.

The Precident and Board of Priestice

The Precident and Board of Priestice

The Sussemmy Rat, Science and Industry

condicily invite your

for attend a Priview and Resiption

"artests of newtown"

4:30-5:30 p.m.

Fibruary 13, 1963

at the

Thereway, Bridgingers, Connecticut

R. SV. P. Edison 9.3521-

February 25, 1963

Dr. John Baker 216 Oakwood Road Hopkins, Minnesota

Dear Dr. Baker!

The address you have for Stuert Devis -

15 W. S7th St. New York, N.Y.

is indeed the correct one.

I hope that Mr. Davis will be able to give you the information that you need.

Sincerely,

Jay Wolf Assistant Director

NORTH HILLS YM-YWHA

80-09 Marathon Parkway

Little Neck 62, New York BAyside 5-6750

Officers

President Mrs. Leo Suidel

Vice-Presidents
Mrs. David Bressler
Murray Jameson
Mrs. Milton Sonkin
Joseph Tonenboum

Treasurer William Fass

Corres. Secretary Mrs. Manuel Sinceich

Board of Directors

Mrs. Hilliard Bernstein Mrs. David Bressler Joseph Brinen William Cooper Mrs. Michael Davis Mrs. Morris Diamond William Fass Dr. Gladys Fish Mrs. Martin Foodim Mrs. Paul Friedman Mrs. Joseph Gluckman Mrs. Stanley Horowitz Mrs. Morris Hyman Murray Jameson Paul Kleinberg Mrs. Gene Lapides Mrs. Julius Laufer Dr. Morton Lauter Mrs. Leonard Louis Arnold Margolics Mrs. Eugene Marx Mrs. Sidney Newman Barnet Orell Mrs. Barnet Orell Mrs. Lou Parsons Seymour Perlmutter Billy Rollo Joseph Roth Mrs. Leo Seidel Mrs. Herman Silfen Mrs. Manuel Sinreich Mrs. Milton Sonkin Joseph Tanzobaum Hon. Louis Wallach Mrs. Manis Wessen Mrs. Henry Yusen

Jack Lauren Executive Director

February 27, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, N.Y.

Dear Mrs. Halpert:

We were extremely pleased to hear that you have obtained the approval of the Weber family allowing us to exhibit the paintings of Max Weber.

We sincerely wish to thank you for your help in this wonderful event which will not only benefit thousands of people served by our I, but will help promote the work and genius of one of America's foremost artists.

We have made arrangements for the exhibit to take place October 9th through 14th, 1963, at the community room of the Chase Manhattan bank in Great Neck. We are of course concerned that every safeguard be given these valuable paintings. We are making preparations to have a Pinkerton guard on duty at all times. The paintings will be fully insured and transportation will be most carefully provided from a reputable company. The Chase Manhattan bank offers a dignified, fireproof, well—lighted setting which will lend the proper decorum to the exhibit. Mr. Gianelli of the bank assures us of his full cooperation. Naturally, we will keep you informed of each detail as we go along and will make every effort to comply with your interests.

I believe Mr. Marvin Korman of our committee has already discussed with you our plans for sponsorship by leading citizens of Great Neck and Little Neck communities and that the funds secured from admissions charged, etc. will be donated to the Y. As you may know, our Y is a





Prior to publishing information regarding sales transactions, casearchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a restourable search whether an artist or purchases is living, * can be assumed that the information may be published foll years after the date of sale.

I know the Union well and I think the addition of "Alumni Hall" will be questionable, although barely possible. But I am doubtfulk even with the addition of this we would have space enough for seventy-five paintings, and of course they would not be unified in a single exhibition.

Whatever comes of this I certainly appreciate more than I can tell you your willingness to cooperate and to advise in the matter.

Sincerely yours,

February 26, 1963

EEH:nd Enclosure The Corcoran Gallery of Art Washington 6. D.C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN B-321

February 27, 1963

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mr. Wolf:

The Gallery plans to ship Trees by Charles Demuth and World's Greatest Comics by Ben Shahn to the Columbis Museum of Art on March 6th. It is our understanding that you wish the Gallery to insure these works for the exhibition and both transits and to bill the Columbia Museum for the premiums.

This brings up a point we would like to clarify with regard to Mrs. Halpert's collection. Should all future loans from the collection be insured by the Gallery with the borrower paying the cost or will the borrower handle the insurance as in the case of the loan to the Whitney Museum?

As you know Mr. Vigtel returned Ramapo River, New Jersey by John Marin to Mrs. Halpert last month. Will this be returned to the Gallery? If so, could you suggest when we might expect the painting. I would like this information for our records on the collection.

Many thanks for your kind assistance in this matter.

Mary A. Forbes

Mary Hoffman Forbes

(Mrs. A.R.) Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be anaroned that the information purchase is living, it can be anaroned that the information purchase is published 50 years after the date of sale.

of the

OFFICE OF THE DIRECTOR PALACE OF THE GOVERNORS

February 15, 1963

P. O. BOX 1727, SANTA FE, NEW MEXICO

ANTHROPOLOGY ...

AND ANTHROPOLOGY

PALACE SHOWN

FINE ARTS

ART MUSEUM

FOLK ARTS

MUSEUM NTERNATIONAL FOLK ART

HISTORY

PALACE OF THE GOVERNORS

> cooperating organizations

A MERICAN RESEARCH

ARCHAEOLOGICAL

HISTORICAL SOCIETY OF

SPANISH COLONIAL

ARTS FUND

NTERNATIONAL FOLK ART Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mr. Wolf:

Thank you for your letter of February II concerning our order for the "ABC" books. We appreciate your feeling in connection with the paper work involved and regret that as a state institution this is required by the Finance Department at the Capitol.

We will look forward to receiving the pamphlets and thank you for the gift. Perhaps we can repay this at some other time.

Sincerely,

James Maylor Forrest

Director

JTF/dd

IV ABC'S maileo

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission imports artist and purchases involved. If it cannot be established after a reasonable search whether an artist or archance is living, it can be assumed that the information sy be published 60 years after the date of take.

February 23, 1963

Mrs. Stanley C. Pearle

6607 Desce Drive Dallas 25, Texas

Dear Mrs. Pearle:

Thank you for your letter.

The unsold prints reached us and I am sending you this as an acknowledgement together with a receipted bill for \$225.90.

I regret that our consignment was poorly typed to include \$0.50 additional on the two prices. However, if you will refer to it you will find that PLEIADES was listed at \$135.00 which would have made a total of \$260.00 for the two prints, less \$26.00, making a total of \$234.00 instead of \$225.90. However we will let that ride and I am sending you the receipted bill which looks a bit odd, but I don't want to disturb you about any \$9.10 difference and will accept this alight loss as punishment for having someone here do a messy typing job.

I trust the exhibition was a great success.

Sincerely.

EGHalk

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

25 February 1963

Mrs. Edith Halpert Downtown Gallery 32 East 5! St New York, N.Y.

Dear Edith:

Well you might say it is high time you were hearing from this lotus eater!

As I hope was sufficiently conveyed at the time, I thoroughly enjoyed my visits with you, and I should add you were most generous in your attentions. It is always stimulating to be in your company and amidst the busy activity which goes on around you. To be introduced as well to Stuart Davis and his studio was a further enrichment of experience I'll not forget. What a monument of a man and artist! As you so aptly said, he is a vital document of our time. Thank you for all - cocktails, dinner and bon comaraderie!

The foregoing does not touch on the developments re the tour of your collection. I am very happy about the selection, which is enclosed in triplicate, and believe that both Bob Griffing and Tom Howe will want the complete package, judging from recent conversations with each of them. Frankly, I was greatly relieved to hear from Tom you had responded favorably to his request for a showing after Honoluiu. Cutting costs three ways will help materially, and having just suffered serious unexpected calls on our budget, I can assure you this means something under our limited circumstances.

Speaking of expenses, I don't know that there is any way to project costs other than insurance coverage. Could you give us that for a starter? I wonder if the Corcoran has any crates, or did you tell me the collection was trucked to Washington? Should I contact Vigtel directly about the shipping problems? Bob tells me he can give us money saving instructions about crating and shipping overseas, which is apparently far simpler than I would have assumed.

As to the catalogue, I'll write Bart Hayes about the introduction. Color plates would be desirable and I wonder if someone would be kind enough to let us know what is available. Of course any plates used in the same publication would have to be produced with identical inks, so we may run into trouble in considering more than one. The Stuart Davis on the Corcoran's cover is a natural. Could I beg, incidentally, two or three more

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information we he published 60 years after the data of role.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

February 21, 1963

Mr. John Marin, Jr. The Downtown Gallery 32 East 51st Street New York, New York

Dear Mr. Marin:

Many thanks for your letter of February 19th.. I am much obliged to you for taking care of those photographs. I have written to the Whitney about the O'Keeffe, Black, White and Blue. The Marin, Weehawken Sequence #1, was indeed the one which we showed here as part of the Halpert collection last fall.

With best regards,

Sincerely yours,

Gudmund Vigtel

Assistant Director

GV/11

February 16, 1963

Mr. Gudmund Vigtel, Assistant Director The Corcoran Gallery of Art Washington 6, D. C.

Dear Mr. Vigtel:

Thank you for sending me the new batch of forms which are now being completed for you and will be mailed on Monday with all the data incorporated.

We have made several efforts to obtain photographs from Colten but have not been successful. He is a very difficult person and all of us have had difficulty with him, and despite the fact that even the Dealers Association made an effort to obtain the original negative for which he had all paid, we have arrived nowheres. If we could get your solem oath that you would return the two prints I would break all precedent by removing them from our permanent record book. On the other hand, since the Lowenthals are willing to let you have the paintings long before you really need them, perhaps it would be a good idea to write to them directly suggesting immediate shipment so that you can have them photographed in Washington. In any event let me know your wishes in the matter.

Sincerely,

EGH:1k

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 28, 1963

Mrs. Lillian Dochterman Acting Gurator State University of Iowa Department of Art Iowa City, Iowa

Dear Mrs. Dochterman:

As you may see by the enclosed carbon copies of letters written today, two of the four pictures you will need for the Sheeler Retrospective are not in our possession. Would you please contact Mr. Vigtel of the Corcoran and Mrs. Robinson of Providence so they may send THE IELLOW WALL, 1946, and SEQUOTA ROOTS, 1956.

I am certain that you are sware that the University of Lowe is responsible for all charges (packing, shipping and insurence).

At the gallery we have COMPOSITION AROUND RED, 1958, and THE GREAT TREE, 1956. Will you please let me know when you plan to have them picked up and by what company? We are sending you a consignment so that you may insure the pictures.

I hope the exhibition will be a great success. I shall look forward to hearing from you.

Sincerely.

Jay Wolf Assistant Director

P.S. When the catalogue is printed, would it be possible for us to have half-dozen copies for our archives? Thank you.

February 25, 1963

Miss Helen Heninger Cump's 250 Post Street San Francisco, California

Deer Helen:

I was greatly touched on receipt of your gift and message. Being an orphan and a childless widow, it is always a delightful experience to be remembered on a holiday and I thank you.

As few days later I received a letter from Bob Harvey - a letter which meant a great deal to me. If I can make a tiny contribution to a creative artist it makes my long hours of work worthwhile even if this occurs six or seven times a year. I will always treasure his letter and one of these days will answer it if I can pull myself together sufficiently to say the right thing in response. I still wish you would send me some photographs of his work so that I could get a more rounded idea that the single painting I saw at the Gorcoran suggested. I think you might be interested in the fact that next Wednesday there will be an auction at Parks Bernet, the catalogue of which has the heading "Abstract Expressionism and Collage". This is unique in relation to their catalogues as no classification is ever used on the cover and is indicative of the end of an era. Believe it or not, I have been urging the dealers involved in these specialties to protect the prices as the entire school will be demolished otherwise. In any event it follows my prophesy that a change is in the offing and that it would be wise to stay away from New York during the current season and to wait until next year for any plans in relation to New York stowing. I was very pleased to gather between lines that our young man Bob Harvey is no longer a guy in a hurry.

And so, my best regards, and again, many, many thanks for the gift and the thought behind it.

Affectionately,

ECH:1k

February 25, 1963



Miss Irms Jaffe 880 - 5th Avenue New York, New York

Dear Miss Jaffe:

Mr. John Baur of the Whitney Museum suggested that I get in touch with you when I talked with him recently concerning a need for someone to do research in the American Field. He felt that this might conceivably work into a doctoral project for you, although, of course, you must be the judge of this. And he did explain that your energies were pre-empted between your own work and his until this spring.

I am currently involved in the preparation of a book dealing with the long history of the Downtown Gallery as a central trunk to which are added the exhibitions in which Edith Halpert has been involved together with her adventures in collecting and dramatizing American folk art. Understandably the material is in the possession of the Downtown Gallery, and since it cannot be brought out to the coast and Mrs. Halpert and I are both under a great deal of daily pressure for various reasons, it seemed essential to involve a third party-logically someone working in the American field, who could profit by exploring such original material.

This would involve, of course, working closely with the Downtown Gallery and with Mrs. Halpert. I conceived that a graduate student might take on this field as a thesis, for it would certainly justify it. But this does not preclude another pattern which would involve resuperation.

Would you let me know if you are interested? Before you answer such a question to yourself I think it would be wise if you get in touch with Mrs. Halpert, made an appointment, and talked with her.

Bincerely,

Frederick 8. Wight Chairman Department of Art

FSW/rs cc: E. G. Halpert February 27, 1963

Art Dealers Association of America Inc. 575 Madison Avenue New York, New York

Gentlemens

I would like to have an evaluation on the John Marin painting:

WEEHANKEN SEQUENCE, 1903-04 011 121 x91 "

This painting is being given by Mr. Had Mrs. John Marin, Jr. to the Whitney Museum. One of this series is reproduced in color on the front page of the catalogue of the Marin Show at the University of Arizona which opened in February of 1963.

We enclose three photographs of this painting as required.

Sincerely,

John Marin, Jr.

BM elle

COLLEGE OF WILLIAM AND MARY FOUNDED IN 1689 WILLIAMSBURG, VINGINIA

February 22, 1963

Mrs. Edith Gregor Halpert Cirector The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Your letter of the 16th came while I was in New York City. Before my return, our staff and others at the College had attempted to locate the quilt owned by Mrs. John D. Rockefeller, Jr., but without success.

It is not recorded in our inventory of art objects owned by the College, nor is any record of it to be found in the correspondence files of the College, in our possession, from 1920 to the present.

Perhaps the quilt was presented to some individual associated with the College of William and Mary (e.g., our late president. John Stewart Bryan, for example), or to some other Virginia school with a compound name. We are, for example, often confused with Washington and Lee, Hampton-Sydney, Emory and Henry, and others with similar-sounding names.

Of course, I tried to locate it at the Abby Aldrich Rockefeller Folk Art collection, but also without success. Mr. Graham, Curator of Colonial Williamsburg, Inc., suggests that you might try Mr. John D. Rockefeller, III. A number of his mother's belongings are still kept at Bassett Hall, and I would like to think -- or at least hope -- that this unusual quilt is still there.

I am sorry to give you such a negative report, but I hope you will be successful after looking elsewhere. Good luck in your exhibition.

With all good wishes,

Sincerely.

James A. Servies

ance determin

Librarian



PHILADELPHIA MUSEUM OF ART . FAIRMOUNT BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . P.O. Box 7646 PHILADELPHIA 1 February 26, 1963

Mr. John Marin, Jr. The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mr. Marin:

Thank you so much for sending the O'Keeffe photograph of TWO CALLA LILIES ON PINK. I also had the one of the Demuth RED POPPIES so for the moment all is complete.

Thank you so much for all your kindness in helping with these loans.

Very sincerely yours,

HENRY CLIFFORD

Curator of Paintings

iob

vencing words to mis O teefe es that she would answer my letter I would adore it!

> Fondert regards, Janes Kardon

OFFICERS

Roy R. Neuberger President George H. Fitch First Vice President David M. Solinger Second Vice President Alloe M. Kaplan Third Vice President Hudson D. Walker Secretary Allan D. Emil Treasurer Richard F. Bach Hanoraty Vice President Linyd Goodrich Honorary Vice President William M. Milliken Honorary Vice President

TRUSTEES

Philip R. Adams Arthur C. Altschul H. Harvard Amason Lee A Ault Pietro Belluxchi William McCoronick Blate Elizabeth B. Blake Lawrence H. Bloedel Adelyn D. Breeskin Francis E. Brennan Leslie Cheek, Jr. William C. Constable Charles C. Cunningham John de Meail Rene d'Harnoncourt Dudley T. Easby, Jr. Allan D. Emil Armand C. Erpf George H. Fitch B. H. Friedman Bergiee C, Carbisch Lloyd Coodrich Katharine I. Craves Paul S. Harris Bartlett H. Hayes, Jr. Susan M. Hilles Henry P. Hope Thomas Carr Howe Alon Jarvin Alloe M. Kaplan Sherroon E. Lee Vera C. List Daniel Longwell Earle Ludgin Stanley Marcus Arnold H. Marcmont Elizabeth F. Miller Grace L. McCann Motley William C. Murray Charles Nagel, Jr. Elizabeth 5. Navas Roy R. Neuberger Fred L. Palmer Helen C. Bussell James 8. Schrattun Lawrence M. C. Smith David M. Solinger Eloire Spaoth Edward D. Stone James Johnson Sweeney Hudson D. Walker

DIRECTOR

Peter Pollack

John Walker John W. Warrington February 18, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts is preparing to circulate a selection of paintings from the CORCORAN BIENNIAL, 1963. Hermann Warner Williams, Jr., Director; Gudmund Vigtel, Assistant Director; and Donelson F. Hoopes, Curator of Exhibitions have made the selection for A F A. Among the works they would particularly like to include in this traveling version of the Biennial is the painting,

LUCKY DRAGON by Ben Shahn

The exhibition will travel to museums and art institutions throughout the United States for the period, April 1963 -- April 1964.

Would you be kind enough to lend the painting to the exhibition? Loan agreement forms are enclosed in the hope that it will be possible for you to lend. One copy of the form is for your file; the other is to be filled in and returned to us at your earliest convenience.

A F A will, of course, be responsible for all expenses connected with the preparation, care and transportation of the exhibition, and will insure all paintings included in the show under its all-risk fine arts policy.

WADSWORTH ATHENEUM

COLT. MORGAN. AND AVERY MEMORIALS-A PRES PUBLIC ART MUSEUM-FOUNDED 1443

AFA

25 ATHENEUM SQ. NORTH HARTFORD 3, COMM. TELEPHONE JAckson 7-2191

Feb. 19, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mr. Halpert:

Mr. Cunningham has handed me your letter to him, and his reply, in regard to the loan of the KEY for your exhibition.

I will have it packed and sent Railway Express, Collect, as soon as possible, for I note your exhibition begins on March 4th.

We will insure, and bill you for the premium, as well as for any other expenses in connection with the loan.

With best wishes for the success of your exhibition,

Sincerely yours,

Mayorie L. Ellis
Marjorie L. Ellis

Registrar

Prior to publishing information regarding rules transactive researchers are responsible for obtaining written permiss from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living. It can be assumed that the information may be published 60 years after the date of sale.

and remember that its much better to walk in the snow behind st. Datricks and listen to the 1 storys about some great deople than to get a reproduction in an art magazine or win a prize. I hope someday I can hear the results of the tapes. you know don't you what a fine thing you are doing for no all. I'm very glad of went to wash because I for the Chance to meet you. So what else can I say except, thank you again.

Sincere Barrey

I Polt exactly the saw way about the Armory Show - fifty years later. Nevertueless it was a recent Collenia communication of the section devoted to blowups of photograd discovered during the preserve recording the original installation is nort; of the artists, the public, etc. I reslized that I had seen the majority Righty Guerts michares within the most twenty wears in verious concepts and the violent innoveent in reom Belleverit of notifel about yourse much one every but contrary to the laws of nature and to Union cides my boundary increases from year to year ite the degree where a letter is a hold day and algement in Do you remember the days when I talked The retiring and leading to live besitting my aget. Well, this has developed into a pipe dream as my services are being sought constantly by the young generation which is abiding by the new philosophy. The salaries of politicians and some Jether social Fed willite servante has been increasing talmost idaily, but I am still a high-paid slave arrevery body is service. This resplains my long wilences and I Istile there for chir-chat in all the bedlem of the sactimaters and TIM novelon a lease latter from New Matther a few days ago in response to a pretty frank distric out were the order of a straight I had so each button alean bety masking whether the man planning rotter and the act the opening of the broads great the bridge will have been will be designed the opening of the a turns Institute, sand litered whether of could wangle invitations aforemen, and Julian who den fild not been knyrted and for whom Marcell Duchamp refugid nto within admission stickets. If asked them to meet me at the disport mext morning and meanwhile phoned the Director endat the Institute and made the necessary carrangements. We not in the plane and had is a derightful time reministing processping prefer. They told menabout other apartment and Total Parts and Jilliens seconcentration on the book which was said would be dedicated a *to me delithe mother of this ideas what is the stage where I wanthousing arrived not the stage where I wanthousing his . Wisbored and Prankly Printeted withithe assignment to the irole do i Mother Superior, I JJOSSEggestee dechange to Gobasther instead. Jeli any devent I was delighted that Julien's "book is about to be published whether quenotilities fresponsible for pushing him into efficient. The cortainly played an important role in the American sert world and I am delighted that there will strately be a record of his influence in that particular Der 10d in our development of The opening and all the parties before and after were tremendeus fun and Iscant remember when Irendoyed abtripass such a linest of mall, o efficient angress experience to reserved at small rection, of the original Armory Show with which Iskavesbeen associated for sor Longeai meriod sthat Lie Legacost believed was -Jacothere at the inception in 19130 no However Jerem insalinthe excitement, I realized so that I has lived with annimage for fifty years which was drather, a blur where I en-10 countered it in real life. c. It reminded me of a seinating experience I had in . Laither 1990 to whom Myso Altoor Carretty phonod mentrom Balkimore and sked whother I would come up for the weekends to assist shertwith the soutdoor decer between her manaton and the private theatre she had in her hugeligarden on Shankee Street fthe Triff Avenue of Baltimore) where the Carretts owned many agrees of sing rathers -Limon whited in funds, ato says the least other description of sepending the confere for Bultimore os deterred métérom am affirmatives decision untala Lamadonlyones lisede chatallage; John Carrett was the acknowledged International beauty for many, many oyears in the past. on IT remembered seeing her picture in the rotogramme sections of the Fige and the Post, we amad in color in various magazines from the time. It was state on one of Indecided to on Jugo: When I arrived the butler upliered we into the reception men where I says three enormous portraits of Mer. Carrett, thouby Zodmagat, and one by a Policia daphionable portrait painter whose name I don't remember: 2 Ald of them depicted her manthis raving beauty. Shortly after I was ushered into the drawing room and there she In was 2 for woman or filty saith rouged cheekend dyed haim, steron and this beautiful; image Testithated had cerified in mind all those years was immediately demaliated although the your Easter secation in Greece, how aboutnamoundemental Peterstraint Peterstraint Peters Ionk Please, please come home. I miss you desprately. The bound sale of come of as yet but I am still hoping to serieve what I consider the less1 situation which will move a flight to Parks a very casual swent. Until t ...

I have that you will have occasion to some here instead sad that I will see you, Gil,

eral fariling Polly view soon. Lots and lots of love,

tior to publishing information regarding sales trans ensembers are responsible for obtaining written per om both artist and purchaser involved. If it cannot tublished after a reasonable search whether an artisylbaser is living, it one be assumed that the inform sy be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

II WEST 53:4 STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNARY, NEW-YORK

February 19, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We are currently in the process of planning our national circulating exhibitions program for the 1963-1964 season and are hoping that it will be possible to carry over several exhibitions whose loan periods are due to expire before June of this year. Of these exhibitions, THE STIEGLITZ CIRCLE, to which you have so generously loaned from your own collection, has been very successful during the past year - so successful, in fact, that we have received numerous requests for bookings which we have simply not been able to fulfill. By the time the present loan period expires in June 1963, the exhibition will have been shown at the following institutions:

J. B. Speed Art Museum - Louisville, Ky.

Quincy Art Club - Quincy, Ill.

Charles and Emma Frye Art Museum - Seattle, Wash.

University of Oregon, Museum of Art - Eugene, Ore.

Boise Art Association - Boise, Idaho

Allentown Art Museum - Allentown, Pa.

Gibbes Art Gallery - Charleston, S. C.

Brooks Memorial Art Gallery - Memphis, Tenn.

Public Library of Winston-Salem and Forsyth County

Winston-Salem, N. C.

Rochester Memorial Art Gallery - Rochester, N. Y.

Augustana College - Rock Island, Ill.

Fine Arts Patrons of Newport Harbor - Newport Beach, Calif.

In order to fill some of the additional requests we have received, most of which I have listed below. I am writing to ask formally whether you would consider extending your loans through January 1964. In the hope you will be agreeable to this preposal, I have enclosed a Loan Amendment form in duplicate; if you are able to grant this request, could you kindly sign and date the original green copy before returning it to this office in the enclosed return envelope? The white copy



AMERICAN MOTORS CORPORATION

14584 PLYMOUTH ROAD + SETROIT SS. MIGHIEAN

February in, 1963

Fr. Joseph herr Farc-Long Paroniates 150 Grant Street Carloon House Fitheborgh 35, Fennsylvania

Drar Mr. Marcs

Your January 25 proposal, andressed to Mr. R. J. Flick, has been reviewed by the writer.

It is builte interesting as it is very similar to a pro-

However, our Hausgement has said no to participation in the New York World's Fair.

We do appreciate your consideration of American Motors.

Sincerely,

Hav Hangell, Jr. Hallows and temphics to maker Automotive Division

V 7 4

the Lagures

restances are responsible for obtaining writen permission from both artist and pravalence involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assemed that the information may be sublished follower; after the offset of sale.

TELEPHONE:
GRÖSVENOR 6741
TELEPHANS:
INVOCATION LONDON W.I.

31, BRUTON STREET,

LONDON, W. I.

ARTHUR TOOTH & SONS, L'

DUDLEY W. TOOTH.
J. PETER COCHRANE.
PETER F. MATTHEWS.
J. G. P. WILLIAMSON, F. C.A.

DWT/csd

21st February, 1963.

Mrs. E. G. Halpert, The Downtown Gallery, 32 East 51 Street, NEW YORK 22, New York.

Dear Mrs. Halpert,

Our letters crossed. Thank you for yours giving me a special price for "The Trap" which I have told Messrs. Penson & Co., ll, Broadway, to collect as soon as possible.

I am perfectly ready to wait for a good exhibition of Morris BRODERSON's new paintings at the end of 1964 or the beginning of 1965, and hope to make a big success of it in London when the time comes. Will you please inform Mrs. Ankrum.

With kind regards and many thanks.

Yours sincerely,

day rach

February 15, 1963

Mrs. Ira Julian North Carolina State Art Society 334 Cascade Avenue Winston-Salem, North Carolina

Dear Mrs. Juliant

I am enclosing a copy of the consignment in which are listed the pictures which you want for your show.

However I am not enclosing the biographies or photographies as yet until we ascertain whether you still want these pictures under the conditions outlined by Mrs. Halpert in her letter to you earlier this week.

If you still want the pictures on these terms, would you be so kind as to wire us and we will get the necessary information off to you at once.

Thank you very much for your attention to this matter.

Sincerely.

Jay Wolf. Assistant Director

JW:1k

BRESLER GALLERIES INC.
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

Since 1881

February 27, 1963

The Downtown Gallery 32 East 51st Street New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halperts

We are enclosing two colored slides, the photographs of the John Marin painting entitled, "Maine". We hope these will provide you with enough information to give Mr. Seidel the answers he requested in his letter of February II, 1963. We would appreciate an early snawer. We are,

Very truly yours,

BRESLER GALLERIES INC.

Emor Smestad

ES: Jy!

Encl: 2 Ektachrome Transparencles

Prior to publishing information regarding sales transactions, respectively are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is fiving, it can be assumed that the information may be published 60 years after the date of sale.

University of Illinois SECOND ALLEGORY, 1952

Mr. & Mrs. Jack Jungmeyer, Jr., 16190 Royal Cak Rd., Engine, Calif. MCMERIC STRUGGLE, 1951

I hope that this list will be of some use to you. Mrs. Ralpert has made the above selections, based on location feasibility of the loan, and, above all, with an eye to giving you as broad a picture as possible of Mr. Shahn's range, both in subject matter and media.

Simcerely,

Jay Wolf, Assistant Dir.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser lavolved. If it cannot be established after a reasonable search whether an exist or purchaser is living, it can be assumed that the information may be published 60 years after the date of rate.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written purmissic from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

STATE UNIVERSITY OF IOWA

IOWA CITY, IOWA

Office of the Director School of Fine Arts and Ionoa Memorial Union

February 26, 1963

Mrs. Edith Halpert Director, Downtown Gallery 32 East 51st Street New York 22, New York

My dear Mrs. Halpert:

I have had a good deal of correspondence and several conversations with reference to our proposed exhibit in connection with the Golden Anniversary Conference of the Association of College Unions at the University of Indiana in the Spring of 1964.

I have told everyone with whom I have been in touch that in your judgement and mine we should have space for seventy-five pictures as a minimum, and that we should begin asking for commitments of pictures in March of this year.

I shall meet at the Greenbrier Hotel in White Sulphur Springs, West Virginia in person with all of those who are concerned, between March 10 and 13. I should like to withhold final dicisions until that time.

I now have from Mr. Harold Jordan, Director of the Indiana Memorial Union, a listing of "possible exhibit wall space" in the Indiana Union, together with a discription of the space.

I have asked my secretary to make a Thermo-Fax copy of this statement for my own files and I am enclosing the original with this letter.

If in your judgement this closes the issue and makes it apparent that we cannot exhibit such a number of pictures as we have in mind feel free to say so. I shall then recommend at the Greenbrier that we simply drop the whole thing, except that I may seek a dozen or fifteen good paintings to use as "environmetal decoration", without reference to any definitive exhibition concept or idea. February 23, 1963

Mr. George A. Warmer Boston University Charles River Campus 755 Commonwealth Avenue Boston 15, Massachusetts

Dear Mr. Warmers

「一大きない」 ないのかかい しきし

Please forgive me for being remiss in answering your very kind invitation. I was so eager to accept it that I made every concessable effort to cancel a previous commitment; but at this last moment I realize that it will be impossible to do so and that I will not be able to take advantage of this kind invitation. I am sure the event will be most successful.

Best wishes.

Sincerely,

ECH:1k

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

From: The Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

On loan to Mrs. Edith Halpert, Downtown Gallery 32 East 51st Street New York, New York

57.700.1 Whirligig - Hessian Swordsman

57.706.2 Trade Sign - Spectacles

earchers are responsible for obtaining written permission an both artist and perchaser involved. If it cannot be ablished after a reasonable search whether an artist or releaser is living, it can be assumed that the information y be published 60 years after the date of sale.

February 28, 1963

Mrs. A. Redger Green 1209 North Aster Street Chicago 10, Illinois

Dear Mrs. Greent

が 事かり

I am enclosing a catalogue of the Morris Broderson Exhibition.

The prices ranged from \$550. for some pastels to \$2500. for the largest oil. I have not indicated what each picture sold for in the catalogue, because there are now none available, all of them having been bought.

However, if you should be in New York, we would be pleased to see you at the gallery. At that time, perhaps, you might have better luck as we will now be getting about half of the Broderson paintings, the other half being retained by his California gellery.

Thank you for your inquiry.

Sincerely.

Jay Wolf Assistant Director

Biography

Sympled at the "rt Student's League with Thomas Senten and . Herry Siekey

Soudied with Sequeires at the Sequeires Werkshop in N.Y.C. Soudied with Seguend Leger in New York

Showed at the Masses of Messan's travelling shows)
Showed at the Julian Lovy Callery, A.C.A. Gallery, Sust West
Gallery, Laurel Gallery, Susy Gallery, San Francisco
Masses of Set, Breeklyn Massess, Chicago Set Institute, Calif.
Legion of Messay in San Francisco, etc.

Published " Artist's View in "an "rancises Heasived Macdonell Fellowship

Schoduled to show at the Oklahema "rt Center

Prior to publishing information regarding sales transaction resourchers are responsible for obtaining written permission from both seties and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be sublished 60 years after the date of sale.

LAW OFFICES OF

RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE NEW YORK 22, N. Y. PLAZA 9-2700

February 20, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York, New York

> Re: Premises 32 East 51st Street, New York City

Dear Edith:

With reference to your letter of February 16th and the enclosures as to Philip H. Goodman & Associates, it is quite unusual to give an exclusive representation to a broker as to the sale of realty located in mid-Manhattan. Certainly, an exclusive for one year is most extraordinary. Unless there are special facts involved here which I do not know about, I would strongly advise against giving any broker any exclusive.

The usual procedure in undertaking to sell such realty would be to list it with a number of brokers and let them endeavor to get bids which they would submit to you for your approval. I am enclosing a form of letter which we have frequently had our clients use in connection with listing property with a broker. The letter employing the broker is important because unless the points are clearly covered in the letter, the broker can maintain a suit for his commissions even though the property is never sold.

There is one further point which you should bear in mind. The letter of February 4th from Mr. Goodman refers to a sale on terms of 29% cash so as to secure the benefits of the installment sale provisions of the Internal Revenue Code. However, your sale will not be reported on the installment basis. You will have to pay a capital gain tax immediately on all of the profit resulting from the sale. Hence, your sales should be made on the basis of receiving as much cash as possible.

The point is that, in order to avoid a double tax, the corporation will have to be liquidated in connection with the sale of the realty. If the corporation were not liquidated,

FORT WAYNE ART SCHOOL AND MUSEUM 1026 WEST BERRY STREET + FORT WAYNE 2, INDIANA

February 14, 1963

Mrs. Edith G. Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

> RE: MARS YELLOW, RED AND GREEN by Arthur G. Dove

Dear Mrs. Halpert:

A copy of Miss Watherston's letter to me has been forwarded to our insurance broker for his apprisal. He will await a statement of the completed work and the claim will then be settled accordingly.

It had been my intention to reflect to you that the restoration of the damage to above named painting should be accomplished at your earliest possible convenience. I am sorry that this was not clear. Please instruct Miss Watherston's to complete the restoration and to forward her bill to my attention.

I shall contact you again within the next few weeks for some advise on next years Museum if I may be so presumptuous.

Thank you for your continued interest in our Museum endeavours.

Sincerely,

Hesdre B. Fitzwater

Director

TBF:ec

February 16, 1963

Mr. Ronald Hunt Thames and Hudson Ltd. 30 Bloomsburg Street London, W.C.1, England

Dear Mr. Hwit:

Thank you for your letter.

I am very glad to cooperate with you in your project and am sending a group of photographs for your consideration together with biographical data on all three artists you listed. If any of the others whose names are printed below are included in your plans, please advise me accordingly so that I may send you whatever additional photographs you may require.

Sincerely,

EGH:1k

THE DENVER ART MUSEUM

WEST FOURTEENTH AVENUE AND ACOMA STREET LIVING ARTS CENTER, 1370.BANNOCK STREET

DENVER 4, CQLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

February 18, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York, New York

Dear Mrs. Halpert:

This coming spring, from April 26 to June 2, the Denver Art Museum is planning to present the fourth in a series of exhibitions called Collectors' Choice which has been designed with the objective of acquiring objects for the Museum's permanent collections. Having assisted us previously you are no doubt familiar with the exhibition which is comprised of objects selected by members of a patron group who are entitled to nominate a work of art of their choice after having contributed to an acquisition fund. As a result of these past projects many fine works have been added to the Museum collections and others have been purchased by individual members of the sponsoring group. Though our purchase fund is usually around \$3000. additional contributions have made it possible for us to acquire material of almost \$50,000. in value. Our patrons, just over one hundred in number, are extremely enthusiastic and we anticipate an equally fine success with the coming exhibition.

We very much hope that you will be able to assist us in assembling the many objects which have been requested. Several of our patrons have indicated only a general interest in contemporary painting and we have suggested that they sponsor O'Keeffe, Kuniyoshi and Shahn. If you have on hand works by these artists which could be made available for loan at the time of the exhibition, we would greatly appreciate having photographs from which our patrons could make selections.

Our Museum will, of course, assume the costs of packing, shipping and insurance -- our fine arts policy provides wall to wall, all risk coverage. A catalog will be published in conjunction with the exhibition and it is our intention to illustrate all loans that are confirmed by the printers deadline on March 15.

May I say that we have been most grateful for your generous cooperation in the past and hope that we may have your assistance again. On behalf of our "collectors" as well as the Museum I thank you for your consideration and your continued interest in our projects.

Hoping to hear from you soon, I am,

Sincerely,

Otto Karl Bach Director

University of Minnesota The University Gallery Minneapold 14, Minnesota

OFFICE OF THE DESIGNATION

February 18, 1963

Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I am sorry to have been so long in writing to you. Until this past week we were hopeful that we would be able to proceed with the "291" exhibition as planned; but certain problems have arisen which I feel cannot readily be resolved in the immediate future, and, therefore, I think it best that we hold off for a time on the exhibition.

I expect to be in New York in March and will want to discuss the whole problem with you at that time. The works you have so generously reserved for the exhibition are to be released, of course.

I am looking forward to seeing you.

With all best wishes,

Sincerely yours

Sidney Simon Director

ss/jr

DARTMOUTH COLLEGE Hopkins Center Hanover New Hampshire

CHURCHILL P. LATHROP Director of Galleries

February 20, 1963

Mr. Jay Wolf, Assistant Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Jay:

Please tell Mrs. Halpert that my Assistant Director, Truman Brackett, will deliver our folk sculpture (advertising sign) BASEBALL PLAYER to the Downtown Gallery next Tuesday morning, February twenty-sixth, which I believe is in time for the installation of her March show.

He will be driving down in our Ford bus, and I am wondering if it would be convenient for you to let him bring back the Zorach HEAD OF MOSES and/or any of the other pieces that you are planning to lend us for April or May. Of course, he will be down again in late March to make a number of pick-ups for our spring shows, but if you can spare the Zorach head now, it would lighten the load on the later trip.

Thanks very much for your tip on Roy Neuberger as a possible speaker at the Hopkins Center. I believe he would be excellent, and I am recommending him to the committee that is handling the lecture part of the spring program. If they don't invite him now, I certainly will in the near future.

Sincerely.

Churchill P. Lathrop

Director

CPL:BT

February 23, 1963

Mr. John I.H. Baur, Associate Director Whitney Museum of American Art 22 West 54th Street New York 198 New York

Dear Jacks

Indeed I will be very happy to cooperate with you, as always, in connection with the Joseph Stella exhibition next fall.

There is one title that puzzles me. I am referring to No. 1. This is listed as an oil and while most of my pictures are out so much that I am reaching the point where I am not sure of the medium in some instances, (particularly when I am in my appartment as I am at this moment, and the photograph books are on the second floor), I am sure that I don't own an oil. This of course can be checked shortly and we can get the matter straightened out.

When the representative of the Shorewood Publishers calls I will have the records available for him and will cooperate in arranging for the photographs.

As ever.

EGH :1k

THE METROPOLITAN MUSEUM OF ART NEW YORK 28, N. Y.

February 13, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of February 8, 1963.

I have had copies made and circulated to the appropriate departments of the Museum.

With kindest regards and best wishes,

Cordially yours,

Dudley T. Easby, Jr.

Secretary

*2500. for both paintings in perfect condition. Needless to say the figure is very, very much below the current market value and would apply only to two or three miseums in the United States as I know what any painting by Erastus Field would fetch at this time.

If you are interested in this arrangement I will have the pictures returned to us after the exhibition, have them restored and sent to you at the figure quoted. Let us know whether this is satisfactory to you. Otherwise I will put them on the market at the original price of \$5,000.

When you are next in New York I hope you will come in to say hello. My very best regards.

Sincerely.

BOR:1k

30.5

assenters are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stabilished after a conscabile search whether an artist or archaser is living, it can be assented that the information by be published 60 years after the date of sale.

XXX

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

25 February 1963

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Visual Department has been working on a series of short films devoted to the subject of American folk art. The occasion of having so many paintings by a single artist assembled together at a single place is so rare, that we would like to take advantage of the Field exhibition to make record photographs of all the loans to the show for possible use in a future sequence devoted to this artist. This letter is to ask for your permission to photograph your subjects to use in connection with the educational programs of the Abby Aldrich Rockefeller Folk Art Collection and Colonial Williamsburg.

We would be most grateful if you would signify your approval for this use on the enclosed card and return it to us at your convenience. Permission to use your materials will not delay the scheduled return to you the last half of March.

We believe that whether or not we use the photographs of the painting in the Field show as film subjects, they will still be a fine permanent record of this fascinating exhibition. I hope that we may have your permission to include your paintings in this sequence.

Sincerely yours,

Mary C. Black, Director (Mrs. Richard Black)

Enclosure

Downtown Gallery 32 East 51st St. New York, New York

February 21, 1963

Dear sirs:

I am interested in sending a letter to Stuart Davis concerning a study of the post Hart Crane, who was possibly influenced by Mr. Davie' painting in the 1920's, or may have met Davis.

The address I have for Stuart Davis is -

15 W. 67th St. New York, New York.

If this is correct, would you tell me, or if not the correct address, could you give me the proper address? Thank you -

Sincerely, Dr. Tolus Baker 216 Cakwood Road Hopkins, Minnesota

I hope that this letter reaches you before Mr. Brackett leaves for New Mork, in the event that you might have questions as to size or media of those pictures with which you are unfamiliar.

Warmest regards and here's hoping lobs of people bay

Sincerely,

Jay Wolf Assistant Director rior to publishing information regarding sales transactions, assurchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information pay be published 50 years after the date of sale.

for M. Van Pelt Street

Feb. 27, 1963

Philadelphia 3, Pa.

Miss Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Miss Halpert:

I am interested in having an exhibition of my paintings in New York sometime during the 1963-64 season. I will have some of my paintings in New York toward the end of March. Would you care to see them or may I send you photographs and color slides of them?

I am not a kid waiting to be discovered but an established artist with a reputation here in Philadelphia. I have never had a one-man exhibition in New York. I am a realist and a colorist. I cannot increase my reputation any further by remaining a local artist. A New York show - for better or worse - is the only answer. I have been determined that I would never have a New York show until I felt I had enough first rate paintings for it and had prospects of being able to paint enough to show there regularly. I now have the paintings and my prospects for the next few years are good.

I look forward to your reply.

Sincerely,

Roswell Weidner

February 23, 1963

Horace F. Heilman Director, Art Education Kutztown State College Kutstown, Pennsylvania

Dear Mr. Heilman:

Thank you for your letter.

I, too, enjoyed our meeting in Allentown. It was my first trip in that territory for many, many years but I recall the 1930's when I covered the territory thoroughly in my effort to locate Pennsylvania German folk art. It was great fun those days and it was gratifying to find such excellent examples both in painting and in sculpture, much of which is now represented in many museums throughout the country.

I can assure you that I would be very happy to cooperate with you to aid the work of contemporary American artists and look forward to a visit from you in the near future. In addition to the names listed in the letter-head we have some brilliant younger artists and I am sure you will find some interesting material for your consideration. In any event it will be so nice to see you again.

Sincerely,

ECH11h

NFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS OF THE WORK TO BE APPRAISED SHOULD BE SUPPLIED

Name of work: WIND, MAINE

Artist: JOHN MARIN

Medium: WATERCOLOR

Location and description of signature and date: LOWER RICAT

Width Dimensions: Height 16" 19-1/4"

Donor's name and address: Fred L. Palmer_ 10 Woodcroft Road, Summit, N. J.

Donee's name and address: TRUSTEES, HAMILTON COLLEGE, CLINTON. N.Y.

Date of gift: DEC. 31, 1962

The following information, while extremely helpful, is not essential to the appraisal and is to be supplied at the donor's option. Nevertheless, the Association urges that it be furnished wherever possible.

Purchase price of work: \$ 3000.

From whom purchased: DOWNTOWN GDILERY

When purchased: 1959

Please attach other information helpful to the appraisers, including prior owners and exhibition and publications record:

See next page.

Current m. p.

Mrs. Halpert, Downtown Gallery February 13, 1963 - page 2

truck, the O'Keeffe in New York and the Demuth at the Corcoran in Washington. The Philadelphia Museum would of course be responsible for all expenses of insurance fully covering the picture the entire time it is away from you on a wall-to-wall basis.

Thank you again for all your generous help.
And do come to the opening May 1st!

Sincerely,

HENRY CLIFFORD Curator of Paintings

job encs.

P. S. Are you lending the Demuth personally or is it lent by the Corcoran? And is the O'Keeffe lent by you or by Downtown Gallery?



February 25, 1963

Mr. John Marin, Jr. Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear John:

During April we plan to present a ten-day print sale. We want to obtain outstanding prints which sell within the range of \$30 to \$500. Would it be possible for you to send unmatted prints (original lithographs, engravings, etchings, block prints and mixed media) on consignment?

In particular, I would like to ask if you have anything by Ben Shahn which would be available. If there are any other artists represented by your gallery who also produce prints, I would certainly welcome their work.

If you can cooperate, please send these prints in a regular mailing tube via U.S. Mail before March 15. In submitting your invoice, please indicate: 1) if additional examples are available, and 2) price to The Contemporary Arts Center. We must establish a consistent markup to recover some of our costs.

With many thanks, I will look forward to hearing from you.

Sincerely yours,

Allon T. Schoener,

Curator

ATS: dgw

P.S. Everything which is not sold will be returned by the end of April.

BEN SHAHN EXHIBIT

March 12, 1963

(for 3 weeks)

List of works to be displayed:

Museum of the City of New York

Prohibition era series

Destroying Wine, c. 10 3/4 x 16; f. 14½ x 20 Exterior of closed bar, c. 47½ x 16 Bootleggers, c. 15½ x 16; f. 19 x 19 3/4 Head of man carrying barrel, c. 11 3/4 x 5 3/4 Interior of speakeasy, c. 24 x 9½

Museum of Modern Art

Committee of 100 Brush & ink
Mayor La Guardia Brush & ink
Monroe Wheeler '52 Pen & brown ink

Whitney Museum of American Art (40 march 71 presents)

Everyman 1954 Tempera on composition board

72 x 24 Insurance Valuation: \$7,500

Scotts Run, West Virginia 1937 Tempera on cardboard 22% x 27 7/8
Insurance Valuation: \$4000

Cherubs and Children 1944 Tempera on composition board 15 x 22 7/8 Insurance Valuation: \$3,500

Mr. Earl Ludgin
121 W. Wacker Drive
Chicago 1, Ill.

3 paintings -

From to picturing information regioning sakes transactions, respectives are responsible for obtaining written permission. From both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information who purchaser is living, it can be assumed that the information

MRS. STANLEY C. PEARLE, 6607 DESCO DRIVE, DALLAS 25, TEXAS

February 18, 1963

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Miss Halpert:

I am returning, (via Railway Express), the unsold lithograph and silk screens which we borrowed from The Bowntown Gallery for a showing at Temple Emanu-El in Dallas.

The prints which are being returned are Elohim by Abraham Rattner and the Decalogue and Song of Degrees by Ben Shahm.

Enclosed is a check for God's Light by Abraham Rattner and the Pleiades by Ben Shahn.

We had a very well-attended show in Dallas and the exhibit was thoroughly enjoyed by everyone. As a matter of fact, it is with great reductance that I am returning the Decalogue, since Rabbi Olan liked it so very much, and it may yet be purchased for our Temple by an individual donor. But I do not like to keep the print out any longer, and will contact you again if the purchase is to be made.

In behalf of our Temple Emanu-El Sisterhood, and for myself, please accept our thanks for making the exhibit possible.

11.8

Mrs. Stanley C. Pearle

February 19, 1963

Mr. Oudmund Vigtel, Asst. Director Corcoran Callery of Art Washington 6, D. C.

Dear Mr. Rigtel:

I received your letter of February 18th this morning.

Yes, I will have the Preston Dickenson pastel ENVIRONS OF NEW YORK at the Downtown Gallery on Tuesday, March 29th.

At present the Georgia O'Keeffe printing BLACK WHITE AND BLUE is in a traveling show under the suspices of the Whitney Museum and is not scheduled to return here until sometime during the month of May. I believe Mrs. Halpert has contacted the Whitney Museum regarding this matter and they have agreed to release the painting for your exhibition, but I do feel it would be a good idea for you to write them directly and suggest that you communicate with them as soon as possible.

The photograph of the Stuart Davis painting in the Lowenthal Collection REPORT FROM ROCKPORT has been ordered and I should receive it almost any day now. Also I find there is no existent negative of the Charles Sheeler painting AMERICANA in the Lowenthal Collection. I hope to have a photograph taken of our only existing print of AMERICANA tomorrow morning.

I trust everything is going well with you.

Sincerely,

John Marin. Jr.

P.S.: I assume the John Marin oil painting Weehawken Series I listed on your forms is the one which appeared in the show of Mrs. Halpert's collection in the Corcoran this past Fall. Please let me know if I am correct, or did you by any chance select one of the Weehawken Series paintings in the Marin exhibition at the Downtown Gallery.

DISTRICT OF COLUMBIA COURT OF GENERAL SESSIONS CHAMBERS OF JUDGE EDWARD A. BEARD

Edward O. Prand

February 18, 1963

Dear Edith,

I am writing just a line to remind you about our conversation concerning a Dickinson painting for the Corcoran and with the hope that you will discover something available that you can recommend.

All is well here; I hope that you have recovered from your virus.

With best personal good wishes.

Sincerely,

Edward A. Beard

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York conclusts are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be exhilated after a reasonable search whether an artist or grahaser is living, it can be assumed that the information my be published 60 years after the date of sale.

AFA

February 25, 1963

Mr. Bradley Smith Shelburne Museum Shelburne, Vermont

Dear Mr. Smith!

Mrs. Helpert was called away rather unexpectedly today, but before she left, she asked that I write you to ascortain if the following two pieces could be delivered with the others this week!

HAND-IN-HAND

Philadelphia Contributionship Fire Mark, c. 1776 This is the piece which she asked about, but which you were not sure of. The number 1674-56.

NAVAL OFFICAR

Woodcarving reinforced with iron, c. 1850. Would you please substitute this piece of sculpture for the wooden Indian which could not be located.

Thank you so very much fortaking care of this matter for us.

Sincerely,

Jay Wolf Assistant Director

resourchers are responsible for obtaining written permission from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is kiving, it can be assumed that the information pay be published 60 years after the date of sale.

TELEPHONE:
GROSVENOR 6741
TELEGRAMS:
INVOCATION LOSDON #-1-

31, BRUTON STREET, LONDON, W. 1.

ARTHUR TOOTH & SONS, LT.

DUDLEY W. TOOTH.
J. PETER COCHRANE.
PETER F. MATTHEWS.
J. B. P. WILLIAMSON, F. C.A.

DWT/csd

20th February, 1963.

Mrs. Halpert, The Downtown Gallery, 32 East 51 Street, NEW YORK CITY, New York.

Dear Mrs. Halpert,

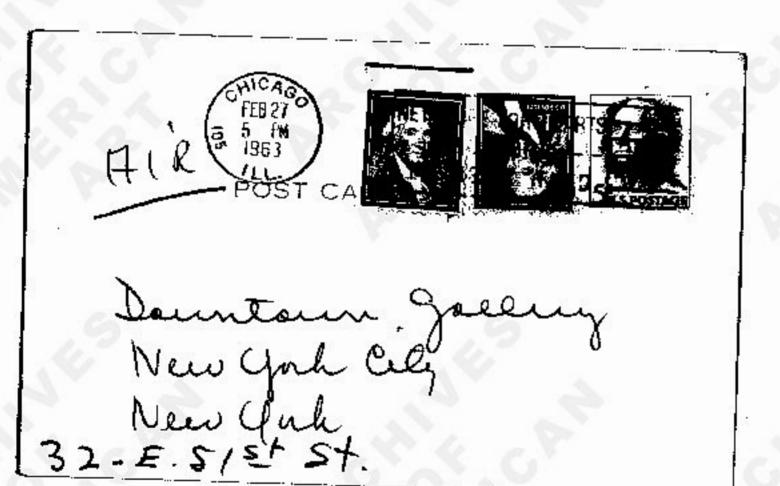
I have instructed Messrs. Penson & Co., Il Broadway, to collect "The Trap" by M. BRODERSON. Will you please let them have it immediately it is free as I want it sent by them together with other pictures which I have bought to save the expense of two shipments.

Will you send me a bill please for the special price which you said you would arrange. I hope the exhibition has been a big success and that you have approached the artist about the possibility of exhibiting here in 1964 or 1965.

With kind regards.

Yours sincerely,

auty rooth -



RUBIN, BAUM & LEVIN

598 MADISON AVENUE NEW YORK 22, N.Y.

February 15, 1963

George E. Hamilton, Esq. Memilton and Hamilton Union Trust Building Washington 5, D. C.

Re: Gift to Corcoran

Dear Mr. Hamilton:

pursuant to my last telephone conversation with you, I am setting forth the changes in the proposed agreement which are designed to meet the objections of Mr. Irwin as indicated in your letter of November 8, 1962 with respect to the question of whether Mrs. Halpert has retained a life interest.

 The last sentence of Paragraph 6 (d) should be changed to read as follows:

> "In the event that an item of the collection shall be damaged, lost or stolen, any insurance proceeds recovered by reason thereof shall be apportioned between and paid to the Donor which has the interest in the item and the Donee, in accordance with their proportionate interests in the item, at the time that it is damaged, lost or stolen."

2. The last sentence in Paragraph 6 (e) should be changed to read as follows:

"It is understood and agreed that all questions as to what restorations, if any, should be made with respect to items of the collection shall be determined jointly by the Donor: which has the interest in the item and the Donoe; the Donee shall have the right to determine in its discretion the order of scheduling such restorations." problem are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a remanable search whether an artist or chaser is living. It can be assumed that the information be published 50 years after the date of sale.

February 23, 1963

Mr. Thomas S. Tibbs, Director Des Moines Art Center Greenwood Park Des Moines 12, Iowa

Dear Tom:

In between several trips I was obliged to take during the past two weeks I saw a letter from you which I have just read and to which I am replying.

I was under the impression that you were planning to be here the following week when we can discuss the matter. Meanwhile I will try to find out whether there are any foundations interested in a publication project. This is somewhat out of my territory but as you well know I am very eager to have you write the Dove book and will do all I can to reach the right sources. Meanwhile, I look forward to your forthcoming visit.

Best regards.

Sincerely.

EVIET - 3 S-

February 16, 1963

Mr. John J. Karoeles, Executive Director The Shorefront YM-YWHAs of Brooklyn 3312-30 Surf Avenue Brooklyn 24, New York

Dear Mr. Karpelest

Mr. Zorach referred your letter to us.

There is a magnificent sculpture of Zorach's which should be most suitable for your purpose. It is a head of Moses in bronze - over life size - and will be available for your exhibition.

Please let me know when and by whom the sculpture will be picked up and what arrangements you are making about insuring this bronze from the time it leaves the gallery shill it is returned to us. Upon receipt of your reply I will give you detailed information regarding this exhibit.

Sincerely,

EGH 13 k

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA
JOHN RICHARD CRAFT
DIRECTOR

February 19, 1963

Mr. Gudmund Vigtel
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

Reference is made to letter dated February 12, 1963, from Mrs. Edith Gregor Halpert of the Downtown Callery, New York City, to you, with carbon copy to the Columbia Museum of Art.

Mrs. Halpert had kindly offered to loan this Museum some paintings from her Gallery, of which two from her private collection are at the Corcoran presently, for a major exhibition we plan for the Spring entitled, "The Ascendancy of American Art."

These two now at the Corcoran are:

Charles Deputh TRKES (Watercolor & Pencil)

Ben Shahr

WORLD'S GREATEST COMICS (Tempera)

We have an agreement with Schumm Traffic Agency to pick up in New York City all art borrowed for this exhibition for transport to Columbia. The New York pick up date by Schumm is scheduled for March 11-13. If your Gallery has not already packed and shipped the Halpart Collection to reach The Downtown Gallery before the above dates would you please crate and ship collect by Railroad Express to the Columbia Museum of Art the two paintings mentioned, billing us for all charges?

Sincerely yours,

cc: Mrs. Edith Gregor Halpert

Director

The Downtown Gallery

Mrs. S. A. Cahill Secretary

rior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission om both artist and purchaser is valved. If it cannot be etablished after a resecuable search whether an artist or archaer is living, it can be assented that the information my be published 60 years after the date of saic.

Peteruary 25, 1963

Aqua Sprinkler & Fire Alera Co., Inc. 1315 Third Avenue New York 21, New York

Att: Mr. Albert Block

Gentlemen:

Please make the sprinkler inspections as usual for:

32 East Sist Street, New York City and

61 East 66th Street, New York City.

Kindly file the required reports prior to May 15th, 1963.

Very truly yours,

IRVING M. SCHWARZEOPF, THC.

THE s team

By

February 13, 1963

Mrs. Karin Berqvist-Lindegren Statens Konstsamlinger Moderna Museet Stockholm 100, Sweden

Dear Mrs. Berqvist-Lindegren:

Thank you for your letter of February 9th.

The STUDY FOR A PORTRAIT (Dag Hammarskjeld) by Ben Shahn is insured only in transit. Therefore, would you please contact your insurance company so that we all will be covered in the event of any mishap.

I hope that the show is a great success and only regret I cannot be there to see it, since I do know the Missum and think Stockholm one of the most beautiful cities I have ever seen.

Sincerely,

Jay Welf Assistant Director

February 23, 1963

Mr. Henry Clifford Curator of Paintings Philadelphia Museum of Art Benjamin Franklin Parkway at 26th Street Philadelphia 1, Pennsylvania

Dear Henry:

I am celebrating George Washington's birthday most appropriately by sitting at my Ediphone and answering some of the mail which had accumulated during my absence from the gallery getting culture in Utica where I saw the Ammory show, and Philadelphia where I irritated several people during a symposium on Government In Art.

This is to advise you that the Demuth and the O'Keeffe were shipped to you, as you probably know, and that all the pertinent data was forwarded by my very efficient assistants, including the specific information you requested. Meanwhile we advised Mr. Vigtel at the Corcoran Gallery to have the Demuth RED POPPIES ready for the pick-up the first week in April and the photographs have been sent to you and the O'Keeffe will be ready when your truck calls for it.

It was a great pleasure to see you and I hope that you will make more frequent trips to New York in the future, and that I shall have occasion to see you is the name.

Sincerely

EGH:1k

Prior to publishing information regarding sales transactions, rescurathers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D.C.

OFFICE OF THE PRESIDENT

February 27th, 1 9 6 3.

Mrs. Edith Gregor Halpert, The Downtown Gallery, 32 East 51 Street, New York 22, N. Y.

Dear Mrs. Halpert:

I enclose herewith the therma-fax copies of two lists, one entitled "From the Edith Gregor Halpert Collection" and the other entitled "From the Collection of The Downtown Gallery", which you sent me in your letter of January 25th, 1962. These are the only lists which I have.

Sincerely yours,

President.

GEH/rm Enclosures

Prior to publishing information regarding sales transactions, macachers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a resocrable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

SPRINGFIELD 3, MASSACHUSETTS
February 15, 1963

Miss Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Miss Halpert:

Mary Black invited me to Williamsburg to see the superlative job she has done with the Field Exhibit. As you know, I have been very much interested over the years in this man's work. Now we have had cause here to continue our interest as Mrs. Wesson has bequeathed to us her collection of some thirty items by him. However, that single aspect of his painting style represented by your pair of portraits "The Inn Keeper and his Wife" we do not have represented. The female portrait, as Mrs. Black reported to you was in such poor condition she did not exhibit it. However, I saw it in the cellar storeroom and would like to offer you \$1,200 for the pair as they now are. Our man here could do the restoration and then they would round out the survey of Field's various styles.

With kind regards.

Sincerely yours,

Frederick B. Robinson

Freederick B

Director

PBR: cm

Moo. res.

Mrs. Edith Halpert

February 27, 1963 Page 2

non-profit organisation, dedicated to serving the many needs of our community and we know that this exhibit will help us to provide even more service to people of all ages.

Please convey our thanks to Mrs. Weber. Our entire board and staff are looking forward to this occasion. If you have any questions Mr. Korman or I will be happy to discuss them with you.

Sincerely yours,

Jack Lauren Executive Director

JL:M

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be searced that the information may be published 50 years after the date of sale.

ROOM	DESCRIPTION OF SPACE	LUMEAR FOOTAGE
NORTH LOUNGE	8 4 x 8 exhibit boards, 2 sides each	128'
	2 Display cases, entrance to North Lounge, 12 feet @	5 4 •
	2 Display cases, east and west ends of North Lounge, 12 feet @	24.
	Walls of North Lounge, space as follows:	
	1 space 83"	
	3 spaces 80" @	
	1 space 76"	- 4
	3 spaces 68" @	4.6
	3 spaces 65" @	
	1 space 62"	71'
ALIMNI HALL	Foyer 1 wall 10'	-
	l wall 14'	
		24*
	Auditorium	
	16 spaces 61" or 81"	
	4 spaces 60" or 20'	
	1 space 55" or 5'	
	4 spaces 48" or 16'	122†

TOTAL LINEAR FOOTAGE

3931

February 21, 1963

Prof. Churchili P. Lathrop, Director of Galleries Hopkins Center. Dartmouth College Hanover, New Hampshire

Dear Jerry:

I look forward to meeting Truman Brackett on Tuesday. Mrs. Halpert is delighted to have the BASKBALL PLAYER, I certainly hope you may have a chance to see the show when it is finally installed.

On Tuesday I will have the HEAD OF MOSES ready for return to Hanover. We have two castings of it here at the gallery so one certainly will not be missed. However, one of the Rattners you want is at a show in Michigan. I think that we will probably want to keep the others here as long as possible. I will discuss this further with Mrs. Halpert.

By the way, I met Kynaston McShine at the Museum of Modern Art the other night and understand from the lady in my life that he is also a Dartmouth men. I would like to discuss the possibility of getting a group of alumni such as he and Jack Gordon together with the purpose in mind of acquiring some things for your permanent collection. I will talk to you about this further when I see you next. In the meantime, if you think this a good idea, you might get together a list of Dartmouth collectors.

Kindest regards.

Sincerely,

Jay Wolf. Assistant Director

JWslk

302 John Ringling Boulevard **
Sarasota, Florida



Phone: 388-1357

February 25, 1963

Dear Mrs. Halpert. The weather has Linally Lecome warmly glarious in Farasota. Would

you have time to come down

for a while?

Enclosed is a check for Three Shahn serigraphs. "Scientist" and "Botanest" were purchased by art students, "Poet" by a collector.

Evaling museum will acquire some shahn pieces.

with all good wishes,

Rita Lebwohl

wish we could have seen your main show!

From March 10th - 23Rd sur exhibition will be paintings of Karl Zerbe.

MUSEUM OF ART . THE UNIVERSITY OF MICHIGAN

February 13, 1963

Mr. John Marin The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mr. Marin:

The objects which your Gallery kindly lent for the Contemporary Water Color and Drawing Exhibition at The University of Michigan Museum of Art have now been shipped to W. S. Budworth & Son with instructions to deliver to you. Will you please sign and return to us the enclosed form when they are received.

From this exhibition five items were actually acquired for our collections. We have also been able to make note of a number of other artists for future purchase consideration.

The show was very well received by our faculty and students and, in addition, had the enthusiastic interest of the Detroit Friends of Modern Art. We are most grateful for your generous contribution to making the exhibition a success.

Sincerely yours,

Helen B. Hall

Helen B. Hall Curator February 25, 1963

Mr. Gudmund Vigtel, Assistant Director The Corcoran Gallery of Art Washington 6, D. C.

Dear Mr. Vigtel:

Here I am again.

Although one of the boys may have written to you before, to make certain I want to advise you that RED POPPIES by Charles Demuth has been promised to the Philadelphia Museum of Art for an exhibition which opens on May 1st. Henry Clifford, Curator of Paintings at the museum has arranged to send the museum truck to the Corcoran sometime during the first week in April but will of course advise you I blan to be in Washington sometime in advance. during the next two weeks and think it will be a good idea to get together to decide whether or not the collection should be returned to New York so that you will not be bothered so frequently. It is most emberrassing for me to write you about these withdrawals as I know it must be a nuisance to you. I will let you know a few days in advance of my forthcoming visit. Meanwhile my very best regards.

Sincerely,

ROH:14

regarding the place this print can be purchased would be appreciated. If there is more than one study of this particular theme (close-up of leaves) fusuld appreciate knowing by what means I lauld view themi.e. reproductions, names of books entaining reproductions, ratiologues etc.

Dank yaw, Sincerely Yours, Suzann G. Frishkorn 3. Paragraph 6 (f) should be changed to read as

"(f) The Donee agrees from time to time to make the items of the collection available as loans to such other responsible art organisations throughout the United States and abroad, as may be determined jointly by the Donor which has the interest in the item and the Donee."

that you write a latter to Mr. Irwin setting forth the changes and explaining that they are designed to eliminate the question as to Mrs. Halpert having retained a life interest and the Downtown Callery, Inc. having retained an interest for her life. You could also explain in your letter that the other problem as to the question of the dividend is still being considered by the partics.

Very truly yours,

FB/Las

co: Mrs. Edith Halpert

sion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both actist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information my be published 60 years after the date of sale.

of Mr

February 23, 1963

Mrs. Sara M. Kuniyoshi 118 Waverly Place New York 11, New York

Dear Mrs. Kuniyoshi:

After examining the lithographs by Yasuo Kuniyoshi I can give you the following figures which represent the current market value.

Pipe and Cigars. 1932	\$1.50.
Three Peaches. 1933	110.
Grapes and Sculpture Mold. 1933	100.
Burlesque Queen. 1933	1.50.
Artificial Flower. 1934	110.
Cafe No. 2. 1935	125.
From the Boardwalk. 1936	125.
Girl on Trapese. 1936	125.
Free Lodging. 1938	1135.
Tight Rope Performer, 1936	125.
The Storm. 1931	125.

Sincerely,

EGH:1k

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the deta of sale.

Pear his:

Circle peud the a

Circle peud the a

Circle peud the a

leit the cerrent Broderson

exhibit - area prices

Thornker reply

Pericel

P.S.

Would appriced that is if you care.

523

February 21, 1963

Mrs. Arda Brown Arizona State University Purchasing Department Temme, Arizona

Dear Mrs. Browns

I believe your "Request for Information" No. B3172 refers to an American Folk Art velvet painting. If this is the case, said painting was sent to Artzona State on consignment and is still in the possession of the Art Department, which has decided to purchase it.

If Bil72 does not refer to the velvet painting menationed above would you be so kind as to let me know what it does refer to so that I may ship the material to you as soon as possible.

Sincerely,

Jay Wolf, Assistant Director

Jwalk

February 25, 1963

Dr. Dietrich Mahlow Staatliche Kunsthalle Lichtentaler Allee Baden-Baden, Germany

Dear Dr. Mahlows

In the event that you did not receive the letter written you by Mrs. Halpert, I am replying with much of the same information to your letter of February 18th.

We regret very much that we cannot loan to you THE CRITIC by Arthur G. Dove. Mrs. Halpert explained to Mr. Gaudnek, in their very first conversation, that this collage is do delicate that it cannot even be shipt in it must be carried by hand.

Now the Dove Estate, which controls the piece, has decided that under no circumstances is THE CRITIC to leave the country at this time.

Mrs. Relport and I are both terribly sorry that we cannot make the college available to you; and we can only hope that this decision does not inconvenience or embarrass you in any way.

Sinceroly,

Jay Wolf Assistant Director

Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

On Loan to:

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

For Special Exhibition:

61.701.3 Bust of Lincoln

rend to published diff years after the date of sale.

Director
Dewntown Gallery
32 East 51 St.
New York City, N.Y.

Dear Bir,

At the present time I am looking for a New York gallory to represent me. Enclosed you will find a short biography and a recent write-up. (A show of my drawings is scheduled at the Oklahema Art Center seen.) I'd be glad to send on a few easily packaged examples of recent eils and drawings, or some colored slides, though I don't think that slides give one an accurate idea. Or, should you or a representative come to the San Francisco area, I would be very happy to arrange a meeting to show my work.

Sincerely,

Claire Mahl

laire Mall

Address: Claire Mahl
Bex 882
Tiburen, Calif.

Tel: Geneva 5-0154

February 28, 1963

Mrs. Charles A. Robinson, Jr. Providence Art Club
11 Thomas Street
Providence 3, R.I.

Dear Mrs. Robinson:

Through a clerical error here at the gallery, it appears that the Charles Sheeler drawing SEQUOIA ROOTS, 1956, cannot now be in your show. In November it was promised to a Retrospective Exhibition of the Art of Charles Sheeler, to be held from March 17 to April 17, at the State University of Iowa, Iowa City.

Since we feel this exhibition to be very important for Mr. Sheeler and since, as you know, his output was limited, we must reluctantly ask that you release the drawing.

I am sending a carbon copy of this letter to Mrs. Lillian Dochterman, the Acting Curator, so she may be in touch with you as to how she wishes to proceed in the matters of packing, shipping and insurance.

Mrs. Halpert and I both are so very sorry that this has happened, and we can only hope you will understand. May I take this opportunity to wish you the very greatest success with your show.

Thank you for your cooperation.

Sincerely,

Jay Wolf Assistant Director

CC: Mrs. Lillian Dochterman

The formal opening of the Exhibit has definitely been set for Saturday evening, April 6, and will continue through April 21, to coincide with the 25th anniversary of the Minneapolis Federation.

The Schumm Traffic Agency is handling all shipping arrangements including pick-up and return. Mr. Weinhardt will advise you of the exact date for the pick-up.

Please know how very much we in Minneapolis appreciate your fine cooperation and assistance.

(Mrs. Rudolph W. Miller)

enous series galouges on consections as series to reduce the series of solutions of series of se

Most sincerely,

Gladys N. Rieter

GROSSMAN PUBLISHERS, INC. 125A EAST 19TH STREET NEW YORK 3, NEW YORK YU 2-5270



Dear Mrs. Halpert:

My thanks to you and John and Jay for your cordial help with the Ben Shahn book. I now have a much clearer idea of what I must do to get the best possible material to our printer.

According to my notes we will have to photograph only four things at the gallery: Decalogue, the H-Bomb poster, the Voltaire portrait and the 3-28 Poster. The other things appear to be in other collections. My notes are not completely clear on the Rilke poem. It was, I believe, in your own collection, but I thought I understood you had given to the Corooran. Is that right?

Again my thanks. I'll call to see when the best time will be to have Mr. Lerner do his black magio.

Kind regards,

Hichard A. Grossman

22 February 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a researchle search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of take.



TOWN OF MILT 300 YEARS SL 1882 — 1982

Mrs. Edith Halpert Downtown Gallery 32 East Slat Street New York 22, M. Y.



Commissiones of Internal Revenue

120 Court.

WASHINGTON 25, D. C. February 26, 1963

Dear Mrs. Halpert:

This concerns our telephone conversation of earlier today with regard to an appointment.

Something has arisen which will necessitate the Commissioner's being out of his office the latter part of Friday afternoon, and we have therefore changed your appointment from 4:00 p.m. to 2:30 p.m.

I hope that this change will not inconvenience you.

Sincerely,

M. Fleishell

(Mrs.) Mae Fleishell Secretary to the Commissioner

Mrs. Edith Halpert 32 East 51st Street New York, New York Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COMMONWEALTH OF PENNSYLVANIA DEPARTMENT OF PUBLIC INSTRUCTION

KUTZTOWN STATE COLLEGE

KUTZTOWN, PENHSYLVANIA

February 18, 1963

Miss Edith G. Halpert 32 East 51st Street New York City, N. Y.

Dear Miss Halpert:

The memory of the very pleasant conversation during the opening of the Michener collection at Allentown continues to linger.

Enclosed is a copy of the brochure which I mentioned to you. It is actually a catalogue of the art collection at Kutztown State College. In this connection, of course, we are constantly building the collection. This is done on a student basis. The Student Cooperative Association allots us approximately \$1,000. a year and coupled with the several hundred dollars accumulated from an annual Christmas Bazaar, we are able to gradually build up the collection.

Obviously, we are unable to secure works of top stature because of the limited funds. With all this background in mind, I am curious to know whether or not we could make reference to you in the future relative to the purchase of works of art. Please let me know how you react to this idea.

Again, it was most pleasant to talk with you and I look forward to your reactions.

Sincerely yours,

Horace F. Heilman

Director, Art Education

Encl.

Mrs Edith Halpert -- Page Two

We feel that the inclusion of your loan in the exhibition will contribute greatly to the importance of the show. May we please have your reply (before the closing of the exhibition) by March 1, 1963.

Sincerely yours,

Virginia Field

Head, Department of Exhibitions

2 Enclosures

VF/hw

From to publishing information regarding sales transactions, rescarctors are responsible for obtaining written permission from both erist and purchaser involved. If it cannot be established after a rescapable poster, whether an artist or purchaser is living, it can be assumed that the information pay be published 60 years after the dide of sale.

Prior to publishing information regarding sales transactions, meanwhers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be adablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information spay be published 60 years after the date of sole.

CLASS OF SERVICE

This is a fast message unless to defected character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

1201 (4-60)

DL=Day Lerter
NL or Night Letter
LT or International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

S3CC 5B NL PD AR NEW YORK NY FEB 14 1963

MISS HALPERT

DOWNTOWN GALLERIES 32 E 51 ST NYK

IMPOSSIBLE TO CONTACT YOU. CALLED OUT OF TOWN. SHALL CALL YOU.

IRA MOSKOWITZ

1218A15

THE PARTY OF THE P

should be retained for your own records. All of the provisions specified on the original Loan Agreement form would remain in effect and we will continue to insure your loan and safeguard it until its return to you in January 1964.

Additional requests for the exhibition have been received from:

University of Texas - Austin, Texas

Bemidji State College - Bemidji, Minn.

Carleton College - Northfield, Minn.

Wabash College - Crawfordsville, Ind.

University of Minnesota - Minneapolis, Minn.

San Francisco State College - San Francisco, Calif.

College of Idaho - Caldwell, Idaho

Art League - Tacoma, Wash.

Mercer University - Macon, Ga.

I realize that it is an imposition upon your generousity to our program to request further extension of the loan period, but on behalf of the many institutions who have asked for the exhibition, I hope you may be willing to consider it. I look forward to hearing from you, and in the meantime, want to tell you how much we and the exhibitors who have shown THE STIEGLITZ CIRCLE appreciate your help in making the exhibition possible.

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating

Exhibitions

Enclosure: Loan Amendment form for:

Arthur G. Dove: Abstraction No. 1, 1910;

George Gershwin: Rhapsody in Blue II, 1927

Untitled, 1929

Formation II, 1943

Low Tide, 1944

Georgia O'Keeffe: <u>Hibiscus with Plumeria</u>, 1939 John Marin: <u>Boat in Two Movements II</u>, 1946

Max Weber: Rush Hour, New York, 1915

rescarchers are responsible for obtaining written per from both artist and purchaser involved. If it cannot established after a reasonable search whether an artipurchaser is fiving, it can be assumed that the informacy be published 60 years after the date of sale.

February 26, 1963

Mr. David Rockefeller, President Chase Manhattan Bank 1 Chase Manhattan Plaza New York, New York

Dear Mr. Rockefeller:

Two or three years ago you acquired from our American Folk Art Gallery a sculpture entitled SEA BASS * WHARF SIGN.

I am now very eager to borrow this sculpture for a very important exhibition - SIGNS AND SYMBOLS, U.S.A. The exhibition will open on March 11th and will continue for a period of a month.

To date we have succeeded in borrowing thirty or more objects from the Abby Aldrich Rockefeller Collection, The Shelburne Museum, Dartmouth College, Wadsworth Atheneum and private collections as well as a few items from my personal collection. Nothing will be for sale as we plan this purely as an educational exhibition.

I sincerely hope that you will agree to lend SEA BASS for this occasion. We will of course cover it with insurance and will take care of the transportation from and to the bank. If you like we can lend you a replacement to be chosen by anyone you may appoint.

I look forward to hearing from you in the affirmative. Many thanks and best regards.

Sincerely,

EGH:1k

P.S.: I hope you come in to see the exhibition. An approuncement will be sent to you.

CC sent to Mr. Christopher Gerould, Art Program 30th Floor, Attention: Miss Clare Fisher.

Tel: LL2-4407 Ref. David Allen

February 27, 1963

Mr. William Zorach Downtown Gallery 32 East 51st Street New York, New York

Dear Mr. Zorach:

4

From the 18th of March through the 13th of April this gallery will present an exhibition, titled 'The Forum-1916'.

As you know seventeen artists participated in this particular show which when first presented was a selective and comprehensive picture of what artists who were in the vanguard of things were doing at the time.

The gallery has gathered together a number of works that were part of the original exhibition and we hope to be able to include a work of yours. I have contacted Mrs. Halpert and she tells me that the work reproduced in the catalog which accompanied the show is being lent to the Whitney. I hope that there is another work which might have been in the show or at least of that date that you will be able to make available to us.

I shall look forward to hearing from you-and thank you for your consideration.

Sincerely,

Virginia M. Zahriabi

February 23, 1963

Mr. Churchill P. Lathrop, Director Hopkins Center Dartmouth College Hanover, New Hampshire

Dear Mr. Lathrop:

Thank you for your very kind letter and for your cooperation in letting us have THE BASEBALL PLAYER for our exhibition which promises to be a very lively affair. I hope you will come to our opening on March 11th. Needless to say, I am most appreciative for your consideration in having this sculpture delivered by bus or station wagon. We decided to postpone the opening as it will take us a full week to install the objects, m any of which are rather large. We will take care of the insurance which at this point would be in the neighborhood of \$2,000, and will of course guard THE BASEBALL PLAYER with our lives.

While it will be rather difficult to organize an inclusive exhibition of Ben Shahn's work in April, we will certainly do the best we can. An exhibition with many loans has been arranged for Reed College but we hope there will be sufficient material to make an excellent showing at Dartmouth College. Fortunately an exhibition of Arts and Religion in which we are participating will close in April and we will have quite a bit available for you in time for your May exhibition. Have you considered including some early American art (Folk Art) in this context? I don't think this combination has been offered previously. I thought of it because last week Mr. Wolf and I attended the opening ceremonies at the Jewish Museum in New York where Folk Art was included with professional art for the first time and I recall that I arranged an exhibition for the museum back in 1954. A catalogue of the latter is enclosed. Actually it would be relatively simple at this time when a good many of the paintings could be sent on from the Jewish Museum with some additional which we could help assemple. This is just a thought which occurred to me at this moment. It may not fit in with your plans. If it does, I will be very glad to be of help to you.

Sincerely,

rior to promising incomends regarding written permission from both artist and purchaser involved. If it cannot be established after a reasonable nearth whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of talk.

LAW OFFICES OF

RUBIN, BAUM & LEVIN

MAX J. RUBIN
PREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE NEW YORK 22, N. Y. PLAZA 9-2700

February 27, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

Pursuant to our telephone conversation, I am enclosing a memorandum in connection with your pending conference with Commissioner Caplin.

If there is any further information or advice you desire, I will be glad to hear from you.

Sincerely,

FB/1as Enclosure two

February 25, 1963

Mr. Frederick B. Robinson, Director Museum of Fine Arts 49 Chestnut Street (Springfield), Massachusetts

Dear Mr. Robinsons

It was good to hear from you after these many years. I still remember with great excitement your introduction of Erestus Field to the art world way back in the days of yore. The show was really stupendous and was more or less the beginning of the identification of many American folk artists, especially so to me as I always bought a painting or sculpture for its aesthetic quality and was later overjoyed to discover that it was by "somebody". Mrs. Rockefeller was very cute. Every time I wrote to add the name of an artist who had been identified to a picture which she had acquired through me, it made her feel that she got an extraordinary bargain. It still amuses me because I always wait for someone else to do the research in a field to which I am most allergic.

Indeed you must be delighted that you have added thirty items to your impressive collection by an artist who, even nameless, was distinguished in his contribution.

I was as greatly surprised as Mary Black to discover the condition of Mrs. "Inn Keeper". The painting was sent to some exhibition and returned in my absence in the condition you saw it in the cellar storeroom. I discovered it too late to have the restoration attended to but cent it on an indicated that it included the cent of metacation of both pictures because if felt that the bushesses should have his face washed as well to keep the pair as a unit. We used has attended to our conservation program for a good many years. The lambet the "In-painter" type and sheeders not overclass these pairs as a many of the new restorers do and while he very glad to have the attendate the hard and includes not overclass the way glad to have the attendate the new restorers do and while he very glad to have the attendate that the months and includes not overclass the way glad to have the attendate that the months are it feels postures for the with the way for attendate with the way for attendate with the way for attendate and an analysis with the way for attendate with the way for attendate and an analysis which have an interest and the many of the the way at the many of the painters and an interest and the many of the the way at the many of the painters and an analysis which with the way the same attendance of the painters with the way the same attendance of the painters with the way the same attendance of the painters.

(cont'd)

February 28, 1963

Mrs. A.R. Forbes, Registrar The Corcoran Gallery of Art Washington 6, D.C.

Dear Mrs. Forbes:

Thank you so much for taking care of the shipping of the Demuth and the Shahn to the Columbia Museum of Art. Your understanding on the shipping arrangements, as stated in your letter of February 27th, is correct.

I regret that I cannot give you any fire policy to follow as regards future loans. Each museum is an individual case with us and we must needs make arrangements each time a picture is borrowed.

asked that she be allowed to keep it with her a bit longer. I am sure you understood how difficult it is to part with a long-loved "child".

If there are any other questions, please let me know.

Sincerely,

Jay Wolf Assistant Director February 16, 1963

Mr. Edward B. Henning, Curator of Contemporary Art The Cleveland Museum of Art 11150 East Boulevard at University Circle Cleveland 6, Chio

Dear Mr. Hennings

Thank you for your letter. Indeed, I will be very glad to see you and your group during your visit the second week of March. We expect to have a very fascinating exhibition on at the time entitled SIGNS AND SYMBOLS. This will be a combination of 19th century Folk Art and modern painting; the former comprises largely various trade signs used by blacksmiths, tobscconists, weavers, etc., and the latter such painters as Davis, Marin, Kuniyoshi, and others as well as some surprises leading to a conclusion I have about Pop art.

I am sure that your group will enjoy the great variety of excellent examples in all medium and directions.

May I suggest that you telephone when you get to New York so that we can make some specific date. I look forward to seeing you.

Sincerely,

BOH:1k

then there would first be a tax on the corporation for the profit which the corporation realized from the sale, which would be considerable, and then later there would be a second tax when the corporation is liquidated, which tax would be on your capital gain resulting from the liquidation of the corporation. You can avoid the double tax by having the corporation adopt a plan of liquidation prior to the corporation selling the property, then the corporation sells the property, and then the corporation is liquidated. The result then is only one tax on you. But in order to do this, you cannot have an installment sale of the realty.

If you desire any further advice as to this, I will be glad to hear from you.

With best regards.

Sincerely,

FB/1as Enclosure Prior to publishing information regarding value transactions of publishing information regarding written permitted both artist and purchases involved. If it extends to established after a reasonable search whether an artist purchases is living, it can be assumed that the information purchases is living, it can be assumed that the information purchases is living, it can be assumed that the information purchases is living, it can be assumed that the information purchases in living, it can be assumed that the information purchases in living, it can be assumed that the information purchases in living, it can be assumed that the information purchases in living, it can be assumed that the information purchases in living, it can be assumed that the information purchases in living in the living in

soor to publishing information regarding sales transactions, soprobers are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

J. M. EDELSTEIN, M. D. 664 HAMILTON RD. PITTSBURGH 5, PA.

Feb 18,1963

Edith Gregor Halpert, Dir The Downtown Gallery 32 East 51 St. New York 22,N.Y. Dear Miss Halpert

Thanks for your letter of the 9th.

I would say that I should have to think in terms of say 200 to 300 dollars; my first choice is a watercolor- however the cost would be quite a bit over the sum I have to spend. Nevertheless, I would like to see at least one or two of the watercolors in the lowest price range; especially an outdoor theme. May I have also several of Marin's drawings and etchings to look over.

I am planning to be in New York for several days in late March or early April; and after going over the photographs, I shall plan to make an appoint ment to visit you at that time.

Sincerely yours,

J.M. Edelstein

February 16, 1963

Mrs. James Thurber West Cornwall, Connecticut

Dear Mrs. Thurbert

I was delighted to hear from you and certainly look forward to your visit whenever you find it convenient to make the trip to New York.

You are right; all three portraits are in our possession and you are under no obligation whatsoever except to look at them and the artist need not know that you have seen the paintings unless you like them well enough to express your pleasure.

I am at the gallery practically all the time (except Sunday) but occasionally take a day or two off for a lecture out of town. Thus, I would suggest that you drop me a note or telephone before you plan to drop in so that I can be sure to be here to receive you. It will be a great pleasure to see you again.

Sincerely.

ECH:1k

it to her. Thank you very much and by the way thank you for the telp you gave me in writing my paper on american artist of the 30's - my professor was very pleased with it and leffect to write on some related theme for my theris - so you may hear from me again. And of cause my husband and I will stap in to see you when neft we visit ten york.

If you could pay any con-